PREVIEWING UPCOMING EXHIBITIONS, EVENTS, SALES AND AUCTIONS OF HISTORIC FINE ART

AMERICAN FINE ART MAGAZINE

ISSUE 45

MAY/JUNE 2019





AMERICAN ART

AUCTION · May 22, 2019
VIEWING · May 18–21 · 20 Rockefeller Plaza · New York, NY 10020
CONTACT · William Haydock · whaydock@christies.com · +1 212 636 2140



NEWELL CONVERS WYETH (1882–1945)
"She found Chingachgook studying the shores of the lake, the mountains, and the heavens...," 1925
oil on canvas
40 ¼ x 32 in. (102.2 x 81.3 cm.)
Estimate: $700,000–1,000,000



CARL HOLTY *Geometric Abstraction*, 1940 60 x 44 inches

Summer Bliss

There are so many things to be excited about for the upcoming summer season that we truly don't know where to start.

First off, let me say that we love the summer months regardless. We love hearing about what's happening in all the summer art destinations up and down the coast, from Maine down to the Carolinas. Auctions, museum exhibitions, art fairs, gallery shows. Our summer agenda is already filling up so quickly!

Of course, what we are most excited about is all the N.C. Wyeth events happening this summer beginning with the much-awaited retrospective at the Brandywine River Museum of Art in May. We've seen many of the images for the show and we have to say something like this does not come along very often. In October, the exhibition moves to the Portland Museum of Art in Maine and then to the Taft Museum of Art in Cincinnati in 2020. What's great about these retrospectives is all the ancillary events that happen concurrently. We are also excited about the N.C. show planned at Somerville Manning Gallery in Delaware. If you have never visited this gallery, now is the time. Located in an old mill on the banks of the Brandywine River, it is definitely one of the most beautiful galleries in America.

We are also excited about the early landscapes exhibition at the Pennsylvania Academy of the Fine Arts. This show goes back to spotlight the artists who were early influences on the Hudson River School. The exhibition examines how Philadelphia was the early center for American landscape painting and many of the works in the show haven't been seen in ages.

Of course, what summer would not be complete without such notable art fairs as *Market Art + Design* in the Hamptons, *Art Aspen*, *The Newport Show*, *Nantucket Summer Antiques Show* and *Art Santa Fe*. By the way, Santa Fe is doing all sorts of new art marketing this summer so make sure this historic spot is on your list for summer art getaways. And Taos, of course! You'll find us in Taos this June for the *Sixth Biennial Couse Foundation Gala & Art Auction* weekend June 14 to 16. This historic home and studio is doing some wonderful things and stay tuned to the pages of this magazine for details.

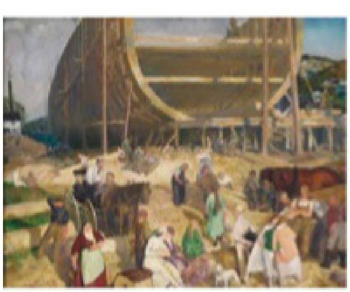
Sincerely,

Joshua Rose
Editor

Find us on:

American Fine Art Magazine | CollectArt | @artmags | AmericanFine ArtMagazine

P.S. We start working on our July/August issue now. Have an event you'd like us to cover? A summer art destination you'd like us to visit? Then email me directly at editor@americanfineartmagazine.com



On the Cover

George Bellows (1882-1925), *Shipyard Society*, 1916. Oil on panel, 30 x 38 in., signed lower right: 'Geo Bellows'. **Estimate: $4/6 million** Available at Christie's *American Art* sale, May 22 at 10 a.m.

AMERICAN FINE ART MAGAZINE

MAY/JUNE 2019 BIMONTHLY

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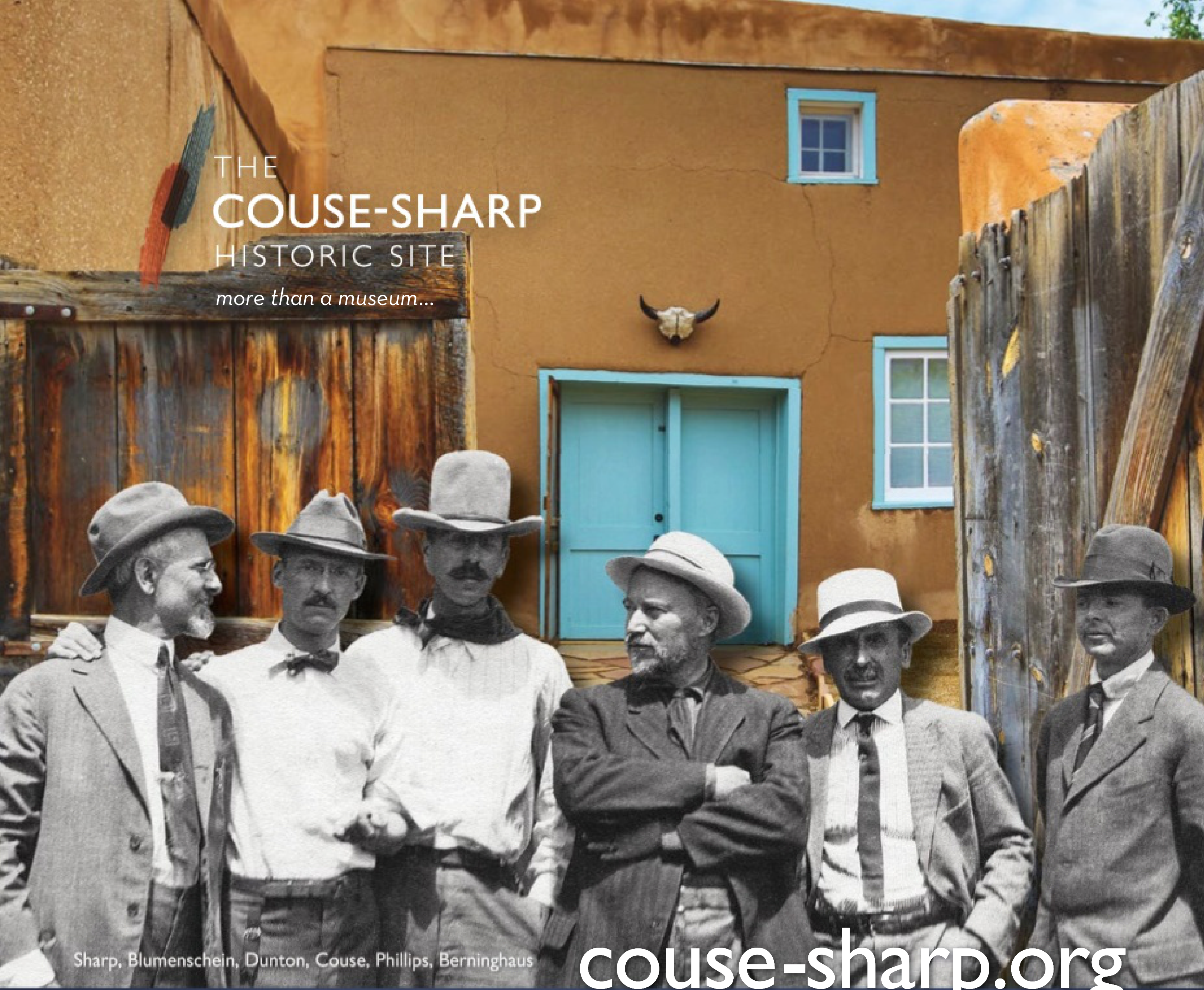
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AMERICAN ART
May 3, 2019 | Dallas | Live & Online
Norman Rockwell (American, 1894-1978)
The Night Before Christmas (Santa Peering over Chair at Sleeping Child), Literary Digest magazine cover (detail), December 22, 1923
Oil on canvas
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TAOS, NEW MEXICO

The TAOS SOCIETY OF ARTISTS helped shape the identity of the American Southwest. From left, founders J.H. Sharp, E.L. Blumenschein, "Buck" Dunton, E.I. Couse, Bert Phillips, and O.E. Berninghaus.

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ANATOMY OF THE MAGAZINE

Editorial Coverage and Previews of Upcoming Events, Exhibitions and Auctions

American Fine Art Magazine is comprised of many different sections and features, all designed to keep you informed on what's happening in the market for historic American art.

UPCOMING GALLERY SHOWS

Previews of upcoming shows of historic American art at galleries across the country.

UPCOMING MUSEUM EXHIBITIONS

Insight from top curators about major exhibitions being staged at key American museums.

EVENTS & FAIRS

Previews and reports of major art fairs across the country for you to attend.

AUCTIONS

Previews and Reports of major works coming up for sale at the most important auction houses dealing in historic American Art.



IN ADDITION:

COLLECTOR'S FOCUS

Find out everything the discerning collector needs to know about important and timely segments of the historic American art market.

COLLECTOR HOMES

In each issue you will find a behind-the-scenes look into a coveted collector home.

MARKET REPORTS

Find out what's happening in galleries from New York to California.

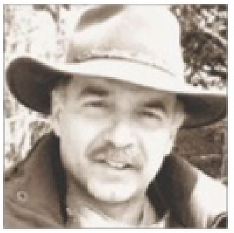
EX LIBRIS

Read about the best books recently published on topics ranging from Hudson River School to modernism to folk art.


Bonhams
AUCTIONEERS SINCE 1793
American Art
New York | May 22, 2019
INQUIRIES
Jennifer Jacobsen
+1 212 710 1307
jennifer.jacobsen@bonhams.com
bonhams.com/americanart
CHARLES E. PRENDERGAST (1863-1948)
Fantasy (detail)
signed 'C. Prendergast' (lower left)
tempera, gold leaf and pencil on gessoed panel
23 x 31in
Painted circa 1916-18.
$200,000 - 300,000
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CONTRIBUTORS

James Balestrieri



James Balestrieri is director of J. N. Bartfield Galleries in New York City. Jim has written plays, verse, prose and screenplays. He has degrees from Columbia and Marquette universities, attended the American Film Institute and has an MFA in playwriting from Carnegie Mellon. He has an excellent wife and three enthusiastic children.

Jay E. Cantor



Jay E. Cantor started the American Art Department for Christie's in the late '70s, is on the board of the *Winter Antiques Show*, the Art Committee for The Century Association, the board of directors of The Century Archives Foundation, and recently retired as the chairman of the Collections Committee and a member of the Steering Committee for Friends of American Arts at Yale University. He also served as the founding president of the Georgia O'Keeffe Museum in Santa Fe, New Mexico.

John O'Hern



John O'Hern retired to Santa Fe, New Mexico, after 30 years in the museum business, specifically as the Executive Director and Curator of the Arnot Art Museum, in Elmira, New York. John was chair of the Artists Panel of the New York State Council on the Arts. He writes for gallery publications around the world, including regular monthly features on Art Market Insights in *American Art Collector* and *Western Art Collector* magazines.

Francis Smith



The combination of art history studies done at Vassar and an abiding fascination with American culture makes photographer Francis Smith feel right at home shooting for *American Fine Art Magazine*. He is further exploring his love for photography and United States history through a new, independent project titled *America by Another Name*.

Erin e. Rand



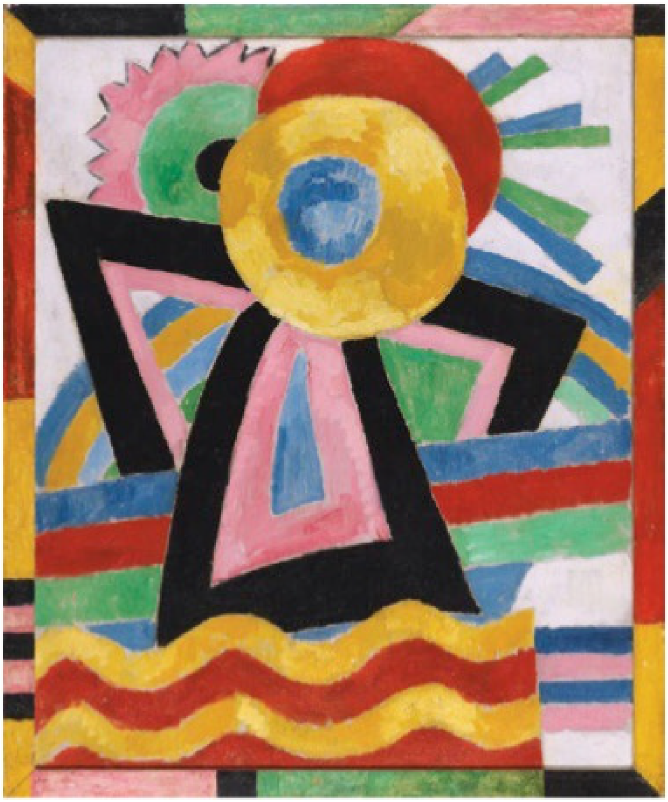
Erin E. Rand is a former editor of *American Art Collector*, *Western Art Collector*, *Native American Art* and *American Fine Art Magazine*. She received her MA in Publishing and Writing from Emerson College, where she was a founding editor of MinervaMag.com, and she has a BA in History and International Affairs from Trinity University. She currently resides in Kansas City, Missouri.

Susan A. Hobbs



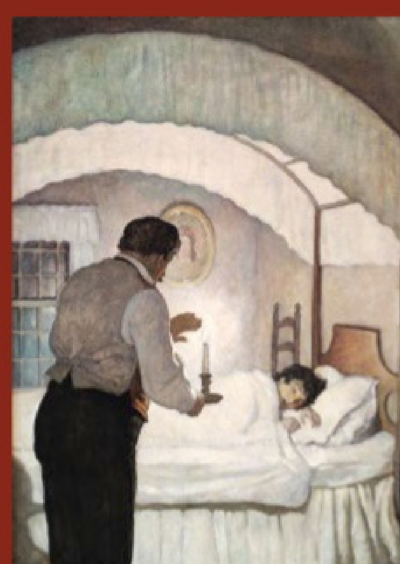
Susan A. Hobbs began researching the life and works of Thomas Wilmer Dewing when she was a curator of American art, working concurrently at the Freer Gallery of Art and the Smithsonian American Art Museum, both in Washington, D.C. The unparalleled holdings of Dewing's oils and pastels at these museums—42 objects at the Freer, 17 at SAAM—set in motion her decades-long commitment to the painter and his art. Her research led to the 1996-97 Dewing retrospective, the first since 1963, and has culminated in this catalogue raisonné.


FREEMAN'S
1808 Chestnut Street | Philadelphia PA
AMERICAN ART &
PENNSYLVANIA IMPRESSIONISTS
Auction June 9, 2019
INQUIRIES
Alasdair Nichol | 267.414.1211
anichol@freemansauction.com
NEWELL CONVERS WYETH (1882-1945)
The Sea-Serpent and Angelica | The Huge Monster Soon Came in Sight, Part of His Body Appearing Above the Waves and Part Concealed
Signed, dedicated and dated
Oil on canvas, 34 1/4 x 25 1/8 in.
$250,000-400,000



Marsden Hartley (1877-1943), *Flower Abstraction*, 1914. Oil on canvas, 42³⁄₈ x 34⁷⁄₈ in. Pennsylvania Academy of the Fine Arts, The Vivian O. and Meyer P. Potamkin Collection, Bequest of Vivian O. Potamkin, 2003.1.4.

IN THIS



At Somerville Manning Gallery:
N.C. Wyeth (1882-1945), *He looked at the boy a long time and fancied he could see some resemblance to the portrait*, 1930/1931, illustration for *The Little Shepherd of Kingdom Come*, by John Fox Jr., New York: Charles Scribner's Sons, Page 86, 1931. Oil on canvas, 34 x 25¼ in.

ISSUE

American Fine Art Magazine is unique in its concept and presentation. Divided into four major categories, each bimonthly issue will show you how to find your way around upcoming fine art shows, auctions and events so you can stay fully informed about this fascinating market.

UPCOMING EVENTS & FAIRS

Previews and reports of all the major art fairs and events taking place across the country.

85

UPCOMING MUSEUM EXHIBITIONS

Insights from top curators about the major exhibitions of historic American art being organized at key American museums.

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UPCOMING AUCTIONS

Major works coming up for sale at the most important auction houses dealing in historic American art.

113

ALSO IN THIS ISSUE:

GETTING THE MOST OUT OF THIS MAGAZINE

- Each category has its own easy-to-find color-coded section. Quickly turn to the section that interests you the most.
- Each section lists dates and addresses for upcoming events and activities so you don't miss any important shows or sales.



"THE COOP"
(FOURTH IN A SUITE OF UNTOWARD OCCURRENCES ON MONHEGAN ISLAND)
OIL ON CANVAS, 45 x 30" | 114.3 x 76.2CM



Alfred Thompson Bricher, *Grand Manan Island*

Premier Auction

May 17-18, 2019

Including Fine Art, Jewelry, Decorative Arts and Important American Paintings including works by Gilbert Stuart, J.G. Brown, Guy Wiggins, Wilson Irvine, N.A. Brooks, Antonio Jacobsen, Charles Burchfield, William Aiken Walker, Alice R. H. Smith, Alfred Hutty, Elizabeth O'Neil Verner, Harrison Cady, Will Henry Stevens and others.



Althea Cajero, Santo Domingo & Acoma Pueblos



Angie Yazzie, Taos Pueblo







Edward Henry Potthast (American, 1857-1927)
At the Sea Side, ca. 1900
Oil on panel
12 x 16 inches
Signed lower left: E. Potthast

American Art 1850–1980

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ON VIEW

Blossoms:

A Botanical Exploration of Spring in American Art

Please view our website to see other images or learn about our gallery.

Winslow Homer (1836–1910)
Fishing, 1878, Charcoal and watercolor on paper, 8 $^{13}/_{16}$ x 10 $^{9}/_{16}$ inches, signed lower right.

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ART ASPEN
JULY 25-28, 2019
Aspen Ice Garden
art-aspen.com
Darian Rodriguez Mederos, Conde Contemporary

ART SHOW CALENDAR

THE BEST FAIRS, EXHIBITIONS AND EVENTS COAST TO COAST

APRIL 25-28

Art Market San Francisco
FORT MASON CENTER
San Francisco, CA
www.artmarketsf.com

APRIL 26-28

Philadelphia Antiques & Art Show
THE NAVY YARD
Philadelphia, PA
www.philadelphiaantiquesandartshow.com

THROUGH APRIL 27

The Painted Environment: Landscapes and Still Lifes by Harold Weston
GERALD PETERS GALLERY
New York, NY
www.gpgallery.com

APRIL 28-JULY 14

William McGregor Paxton and Elizabeth Okie Paxton: An Artistic Partnership
DIXON GALLERY & GARDENS
Memphis, TN
www.dixon.org

MAY 2-5

Art New York
PIER 94
New York, NY
www.artnyfair.com

MAY 3-7

TEFAF New York Spring
PARK AVENUE ARMORY
New York, NY
www.tefaf.com

THROUGH MAY 5

Hans Hofmann: The California Exhibitions, 1931
HUNTER COLLEGE ART GALLERIES
New York, NY
www.huntercollegeartgalleries.org

THROUGH MAY 5

Solitary: Alienation in Modern Life
NELSON-ATKINS MUSEUM OF ART
Kansas City, MO
www.nelson-atkins.org

MAY 5-OCTOBER 27

Alexander Girard: A Designer's Universe
MUSEUM OF INTERNATIONAL FOLK ART
Santa Fe, NM
www.internationalfolkart.org

THROUGH MAY 11

Postcards from Mecca: The California Desert Photographs of Susie Keef Smith and Lula Mae
LA QUINTA MUSEUM
La Quinta, CA
www.postcardsfrommecca.com

MAY 11-DECEMBER 1

A Passion for American Art: Selections from the Carolyn and Peter Lynch Collection
PEABODY ESSEX MUSEUM
Salem, MA
www.pem.org



CAMERON SHAY, OWNER OF GRAHAM SHAY 1857 CHATS WITH AN ATTENDEE AT THE FALL 2018 JUST OFF MADISON. PHOTO BY FRANCIS SMITH.

AMERICAN ART WEEK

MAY 21	Sotheby's American Art Auction, 10 a.m.
MAY 21	Just Off Madison, 5 to 8 p.m.
MAY 22	Christie's American Art Auction, 10 a.m.
MAY 22	Bonhams American Art Auction, 4 p.m.

THROUGH MAY 26 (Museum)
Making Modern America
PHILBROOK MUSEUM OF ART
Tulsa, OK
www.philbrook.org

THROUGH MAY 27 (Museum)
Josef Albers in Mexico
HEARD MUSEUM
Phoenix, AZ
www.heard.org

JUNE 14-21 (Museum)
Arts Alive! Presents the Girard-inspired Wooden Dolls Project
MUSEUM OF INTERNATIONAL FOLK ART
Santa Fe, NM
www.internationalfolkart.org

JUNE 22- SEPTEMBER 15 (Museum)
N.C. Wyeth: New Perspectives
BRANDYWINE RIVER MUSEUM OF ART
Chadds Ford, PA
www.brandywine.org

THROUGH JUNE 23 (Museum)
Exhibition Lab: Sargent and Fashion
MUSEUM OF FINE ARTS, BOSTON
Boston, MA
www.mfa.org

THROUGH JUNE 23 (Museum)
Watercolor: An American Medium
CHRYSLER MUSEUM OF ART
Norfolk, VA
www.chrysler.org

JUNE 28-DECEMBER 29 (Museum)
From the Schuylkill to the Hudson: Landscapes of the Early American Republic
PENNSYLVANIA ACADEMY OF THE FINE ARTS
Philadelphia, PA
www.pafa.org

THROUGH JUNE 30 (Museum)
Roberto Matta and the Fourth Dimension
STATE HERMITAGE MUSEUM
St. Petersburg, Russia
www.hermitagemuseum.org

THROUGH JULY 21 (Museum)
The American Pre-Raphaelites: Radical Realists
NATIONAL GALLERY OF ART
Washington, DC
www.nga.gov

JULY 25-28 (Event, Sponsored by AFAM)
Art Aspen
ASPEN ICE GARDEN
Aspen, CO
www.art-aspen.com

AUGUST 7 (Museum)
Breakfast with O'Keeffe: Girard's World, a talk presented by Khristaan Villela, Ph.D.
GEORGIA O'KEEFFE MUSEUM
Santa Fe, NM
www.okeeffemuseum.org

AUGUST 17 (Museum)
The O'Keeffe Family Program Presents the Girard-inspired Wooden Dolls Project
GEORGIA O'KEEFFE MUSEUM
Santa Fe, NM
www.okeeffemuseum.org

THROUGH AUGUST 18 (Museum)
Artists Respond: American Art and the Vietnam War, 1965-1975
SMITHSONIAN AMERICAN ART MUSEUM
Washington, D.C.
www.americanart.si.edu

AUCTIONS AT A GLANCE

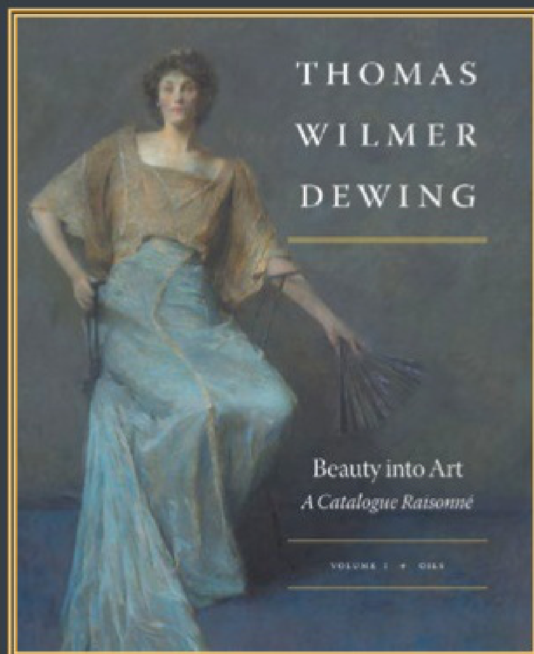
MAY 2	**Shannon's Fine Art Auctioneers' American and European Paintings, Drawings, Prints and Sculpture:** Milford, CT
MAY 3	**Heritage Auctions' American Art:** Dallas, TX
MAY 5	**Grogan & Company's Spring Auction:** Boston, MA
MAY 10	**Skinner Inc.'s American & European Works of Art:** Boston, MA
MAY 15	**Christie's Post-war and Contemporary Art Evening Sale:** New York, NY
MAY 16-18	**Brunk Auctions' Premier & Emporium Auction:** Asheville, NC
MAY 18	**Heritage Auctions' Texas Art:** Dallas, TX
MAY 21	**Sotheby's American Art:** New York, NY
MAY 22	**Bonhams' American Art:** New York, NY
MAY 22	**Christie's American Art:** New York, NY
MAY 23	**Hindman's American & European Art:** Chicago, IL
JUNE 9	**Freeman's American Art & Pennsylvania Impressionists:** Philadelphia, PA
JUNE 18-19	**Morphy Auctions' Fine Art & Decorative Arts:** Denver, PA

THROUGH SEPTEMBER 8 (Museum)
Agnes Pelton: Desert Transcendentalist
PHOENIX ART MUSEUM
Phoenix, AZ
www.phxart.org

= Event
= Gallery
= Museum
= Sponsored by AFAM

In every issue of *American Fine Art Magazine*, we publish the only reliable guide to all major upcoming fairs and shows nationwide. Contact our assistant editor, Alyssa Tidwell, to discuss how your event can be included in this calendar at **(480) 374-2186** or **atidwell@americanfineartmagazine.com**.

T H O M A S W I L M E R D E W I N G



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Beauty into Art

A Catalogue Raisonné

By Susan A. Hobbs; with Shoshanna Abeles

Best known for his interiors and landscapes featuring beautiful women in artful poses and subtly related color harmonies, Thomas Wilmer Dewing (1851–1938) lived and worked at the forefront of developments in modern American art. His paintings, which navigate a course between the bravura of John Singer Sargent and the attenuated aestheticism of James McNeill Whistler, convey a sensuous beauty that remains uniquely his and that represents an exceptional phase in American painting. Featuring a comprehensive biography and engaging, narrative commentaries, this elegant, 2-volume catalogue raisonné is an essential and much-needed reference. Included here are more than 550 works of art as well as previously unpublished photographs from the artist's own albums; each work is accompanied by a full provenance, exhibition histories, and literature—both published and archival.

Susan A. Hobbs is the director of The Thomas Wilmer Dewing Catalgoue Raisonné and former curator of American art at the Smithsonian American Art Museum and the Freer Gallery of Art.

"His works evoke a dream world in which time and logic play no role, which 'gives his art a foretaste of surrealism,' as a well-known art historian suggested. The images demonstrate Dewing's contention that the purpose of the artist is to 'see beautifully.' Feminine beauty became a symbol of culture during the Gilded Age, when the female body was seen as the vehicle for an abstract expression of form, color, and mood. Dewing gave the theme a unique interpretation through enigmatic images that to this day remain open to a variety of interpretations. The artist himself sought in them a particularized version of loveliness that was 'just sour enough to save it.'"

From Thomas Wilmer Dewing: Beauty into Art, "The Life of Thomas Wilmer Dewing"

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ART MARKET UPDATES

Steven Stern Fine Arts Opens New Location

A new gallery space for Steven Stern Fine Arts opened this March in Santa Monica, California, with an emphasis on 100 years of American art, focusing on the early California Impressionists (1910-1930), modernists (1930-1945) and Bay Area figurative painters (1955-1970). The venue itself is located in a landmark art deco building called the "Galleria DeMaio" in the heart of Santa Monica. Gallery owner Steven Stern comes from a long history of fine art dealers, including his father, George Stern, a renowned art dealer of early California Impressionism. Works can be viewed and purchased online at www.stevensternfineart.com.



An interior view of Steven Stern Fine Arts' new Santa Monica location.



The *Opening Spaces* plan was designed by the Architecture Research Office in New York City, overseeing both the restoration of the chapel and the expansion of the campus.

Rothko Chapel Restoration

Rothko Chapel is conducting a year-long construction project to the chapel itself along with various campus enhancements such as new park and garden areas and suitable showcasing of the paintings as originally intended. The beloved site, which closed in early March, will keep its doors shut through the remainder of the year while construction is underway. This kicks off the chapel's large scale multi-year restoration project titled *Open Spaces*, intended to enhance the visitor experience in the chapel and on its grounds.

Rare Works by Polke and Nauman

Beginning May 2, Eykyn Maclean will present a number of rare works by two leading Post-War multimedia artists, Sigmar Polke and Bruce Nauman, delving into the cultural perspectives of the artists and the significance of their choice of medium: drawings on paper. Born the same year in 1941 but on opposite sides of the Atlantic, each artist shared very different perspectives. And while they both closely observed the human condition and the humor behind it, they never crossed paths or inspired one another. The American and German cultural differences and overlaps will be open for discussion through June 14.



Sigmar Polke (1941-2010), *Ohne Titel (Herzen)*, 1969. Watercolor on paper, 8¼ x 11¾ in.

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While impressive auction results of historic American paintings and sculpture or an occasional celebrity collector may garner a newspaper headline now and then, there is no magazine, until now, that has offered complete and comprehensive coverage of the upcoming shows and events of this always-fascinating market that is so deeply tied to American history, society and culture.

Previews of Upcoming Shows and Auctions

The historic fine art of America's greatest artists is in big demand and if you are serious about acquiring it, you need to know about it sooner so you can plan your collecting strategies.

When you subscribe to *American Fine Art Magazine* you'll know in advance what major works are coming to market because, every other month, you'll have access to this valuable information when we email you the upcoming issue—up to 10 days before the printed magazine arrives in your mailbox—and before the shows even open.

Inside the Homes of Major Collectors

Our nationally-recognized fine art consultants and award-winning photographers take you inside the homes of the country's top art collectors to give you full access to some never-before-seen collections.



Read Up-To-Date Auction Reports and Analysis

In every issue we'll publish detailed analysis with charts highlighting the results of major shows and auctions so you can track the movement of key works and prices of major artists.

TOP 10 LOTS

FREEMAN'S AUCTIONEERS & APPRAISERS DECEMBER 4, 2011 (INCLUDING BUYER'S PREMIUM)

ARTIST	TITLE	LOW/HIGH EST.	SOLD
JAMES ABBOTT MCNEILL WHISTLER (1834-1903)	BLUE AND OPAL – THE PHOTOGRAPHER	$150/250,000	$469,000
EDWARD WILLIS REDFIELD (1869-1965)	SPRING	$200/300,000	$241,000
NICOLAI FECHIN (1881-1955)	SEATED FEMALE NUDE	$80/120,000	$145,000
FERN ISABEL KUNS COPPEDGE (1883-1951)	LAMBERTVILLE ACROSS THE DELAWARE, WINTER	$30/50,000	$79,000
MARY ELIZABETH PRICE (1877-1965)	TIGER LILIES	$20/30,000	$79,000
RAE SLOAN BREDIN (1881-1933)	UNDER THE TREE	$70/100,000	$49,000
CHARLES ROSEN (1878-1950)	DELAWARE RIVER VIEW	$40/60,000	$43,000
FRANZ XAVER PETTER (1791-1866)	STILL LIFE WITH ROSES AND TULIPS WITH PARROT IN A BRASS VASE	$15/25,000	$40,000
JOSEPH HENRY SHARP (1859-1953)	OCTOBER SNOW – TAOS VALLEY (FROM MY STUDIO)	$20/30,000	$37,000
DAVID DAVIDOVICH BURLIUK (1882-1967)	FLOWER ABSTRACT	$12/18,000	$37,000

Contributing Editors and Consultant Columnists

Some of the most authoritative fine art experts in the country will contribute regular columns explaining current and future trends to better inform your decision-making.

Who Makes the American Fine Art Market Tick?

In each bimonthly issue you can read interviews with the people behind the scenes in this fascinating industry.



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Robert Motherwell in his Provincetown studio, 1969, with *Open No. 97: The Spanish House*. ©2019 Dedalus Foundation, Inc./ Licensed by VAGA at Artists Rights Society (ARS), NY.

Monumental Paintings by Robert Motherwell

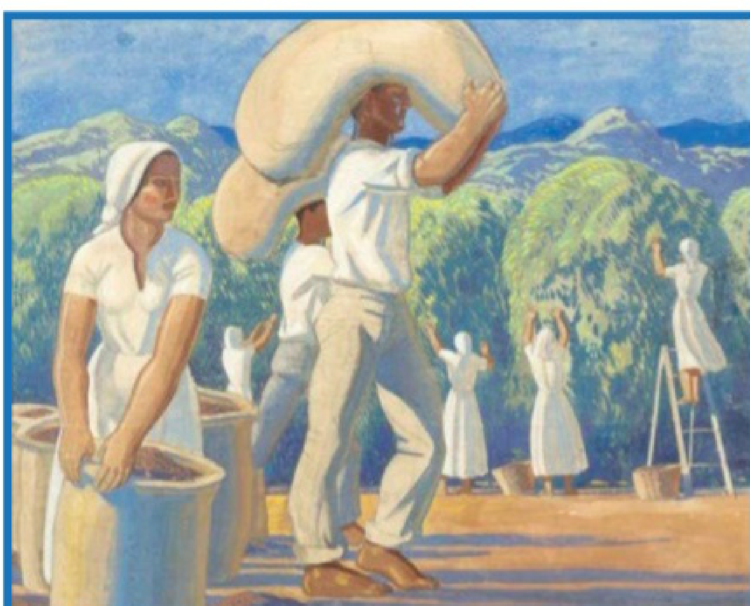
Kasmin Gallery in New York presents *Sheer Presence: Monumental Paintings by Robert Motherwell*, the first exhibition to solely focus on Robert Motherwell's large-scale abstract expressionist works. The show highlights eight pieces spanning from the 1960s to 1990, focusing specifically on his recurrent themes of politics, use of space and his love of Spain. The selection also includes a core group of paintings from the collection of The Dedalus Foundation. Motherwell's take on abstractionism and personal influences are put in the spotlight for interpretation in the gallery's flagship space through May 18.

Important American Paintings

Questroyal Fine Art's 19th volume of its esteemed *Important American Paintings* exhibition series will run through August 22. The show—which exhibits work from respected artists Charles Burchfield, Childe Hassam, Hayley Lever and William Mason Brown—examines the ways in which art attracts collectors, diving into the motivations one might have in acquiring certain pieces. A 96-page hardbound catalog with 37 color plates features the works of Milton Avery, George Bellows, Ralph Albert Blakelock, Thomas Cole and Jasper Francis Cropsey, among others.



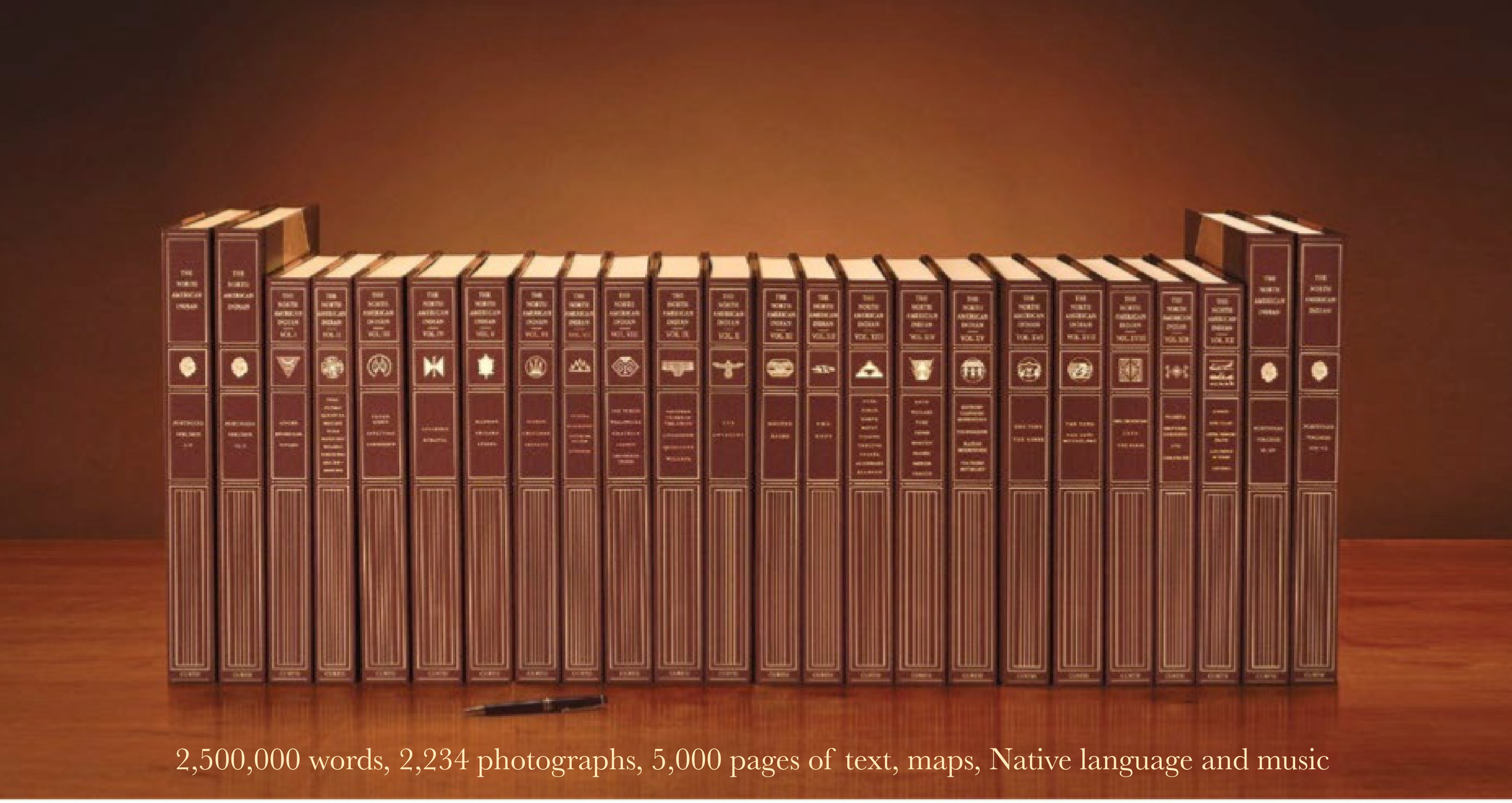
Charles Ephraim Burchfield (1893-1967), *(Untitled) The Freight Train*. Watercolor and pencil on paper, 11⁷⁄₈ x 18 in.



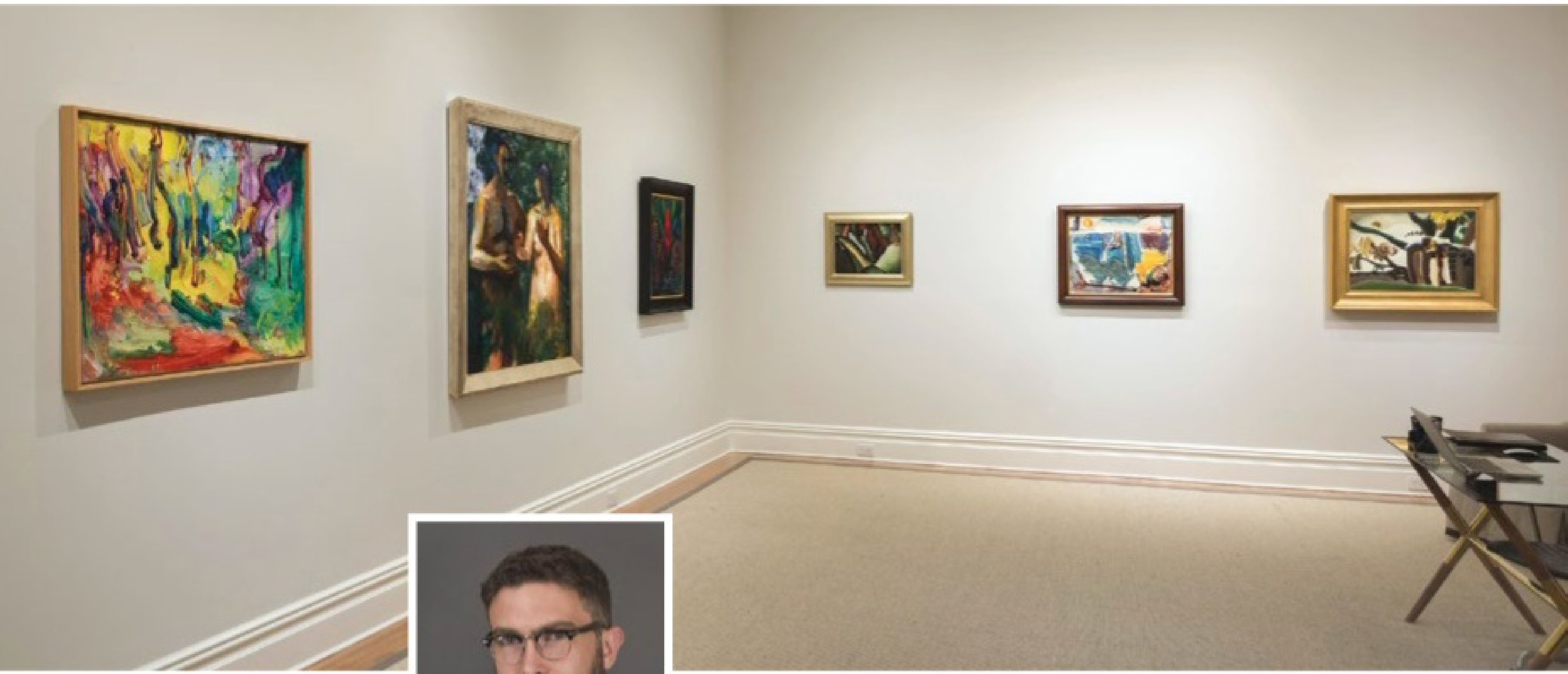
Rockwell Kent (1882-1971), *Plantation in Sao Paulo, Brazil*, ca. 1945. Gouache on paper, 8 x 10 in.

The Art of Illustration

An upcoming exhibition at Childs Gallery in Boston running through May 24 looks at the history of illustration as an art form and its relation to the processes of printing and publishing. *Graphic Prose: Illustration Art of the 19th and 20th Centuries* exhibits drawings and fine prints originally created to be published in books, magazines, posters and advertisements, featuring such artists as Rockwell Kent, Jan Matulka and Edna W. Lawrence.


2,500,000 words, 2,234 photographs, 5,000 pages of text, maps, Native language and music

WHAT WE'RE HEARING FROM GALLERIES, AUCTION HOUSES AND MUSEUMS ACROSS THE COUNTRY





An indoor view of Menconi + Schoelkopf in New York.

JONATHAN SPIES

Director
Menconi + Schoelkopf

We've just finished a great run at the Art Dealers Association of America *Art Show*, and the first quarter of 2019 is already showing a marked improvement over the last quarter of 2018. We focus on "American art," and even though we include in that certain members of the postwar period, that sector is often insulated from the headline-grabbing peaks that you see associated with splashy contemporary artists. We've found continued interest in the best works by the best artists of the late 19th century and surging interest in early American modernism. The latter is a broad based growth: We find new entrants into the market as well as seasoned collectors doubling down. The steady interest in redressing the historical omission of women and people of color in major public collections continues—supply is dramatically outstripped by demand in this area. As for "new discoveries," perhaps more surprising is the interest not in new artists but in earlier areas of known artists' work. Particularly, we are seeing renewed interest in the very early work of John Marin (1916's *Weehawken Series*), the 1930s paintings of sculptor Charles Biederman and early works by Theodore Roszak.

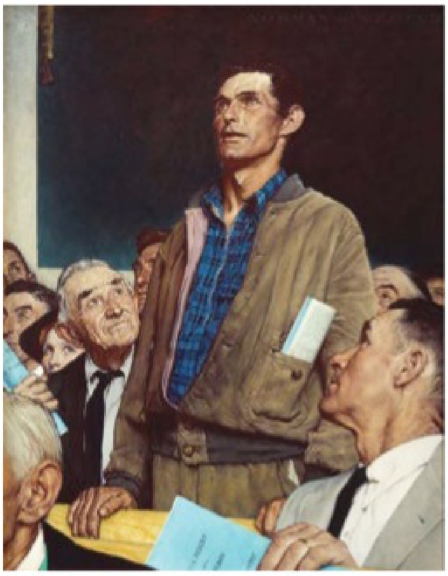
To put a fine point on it, in the past two months we've done two fairs: *The Winter Show*, focusing on "traditional" American art—that of the 19th century and realism of the early 20th—and the ADAA's *The Art Show*, which skews a bit more modern for us. We were not at all surprised by the rampant interest in the two Milton Avery oils we brought to the ADAA. In recent years, Avery's work has ratcheted up in value rather dramatically, and it's not just a specialist's interest: Avery wins the attention of everyone who walks by. Now, this contrasted with *The Winter Show*, which enjoyed similar enthusiasm, similar foot traffic and similar energy. While the consensus narrative is that "traditional American art is suffering," or "American impressionism isn't what it once was," we found a clear counterpoint in the vigorous interest in a portrait by John Singer Sargent—certainly the belle of the ball. This suggests to me that segments of the traditional market are doing just fine—namely, the topmost. This observation feeds into our perennial advice to new collectors: Pursue the best examples—the works that speak to you—rather than being satisfied by having *an* example by an artist you admire. The fine qualities you admire will not vanish, and they will be understood and admired by others, no matter what the market does.

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MUSEUM NEWS

DENVER ART MUSEUM

www.denverartmuseum.org



Norman Rockwell (1894-1978), *Freedom of Speech*, *The Saturday Evening Post*, February 20, 1943. Oil on canvas, 45¾ x 35½ in. Collection of Norman Rockwell Museum. ©SEPS: Curtis Licensing, Indianapolis, IN. All rights reserved.

Norman Rockwell: Imagining Freedom, an exhibition at the Denver Art Museum, focuses on the artist's 1940s depictions of Franklin D. Roosevelt's Four Freedoms speech—Freedom of Worship, Freedom of Speech, Freedom from Want and Freedom from Fear. This will be the most comprehensive traveling exhibition featuring these iconic works, several of which include *The Golden Rule*, *Freedom of Speech* and *The Problem We All Live With*. The exhibition will be on view May 3 through August 23 in the Anschutz Gallery and Martin & McCormick special exhibition galleries.

PALMER MUSEUM OF ART *www.palmermuseum.psu.edu*



Under the Mexican Sky: A Revolution in Modern Photography at Palmer Museum of Art explores the medium of photography from artists hailing from all over the world in the aftermath of the Mexican Revolution (1910-1920), flocking to the blossoming artistic scene in Mexico City. The exhibition, running June 1 to July 28, is an exploration of the development of international modernism moving into the subsequent decades, featuring rare photographs by New Yorkers Helen Levitt and Paul Strand, French master Henri Cartier-Bresson, Italian artist Tina Modotti and Mexico's own Manuel Álvarez Bravo.

Edward Weston (1886-1958), *Rosa Covarrubias*, 1926. Gelatin silver print, 9 x 6¾ in. Collection of Michael Mattis and Judith Hochberg. © 1981 Center for Creative Photography, Arizona Board of Regents.

NSU ART MUSEUM *www.nsuartmuseum.org*

An exhibition at NSU Art Museum in Fort Lauderdale, Florida, *Remember to React: 60 Years of Collecting*, will be held on the institution's 60th anniversary, celebrating the evolution of the collection over the years. The exhibition will be showcasing this ever-expanding collection with pieces ranging from traditional African art, works from artists of the Mexican Revolution, works from the World War II era and pop art, to modern abstractionism. All installations in the institution will be on view through the end of June.



Elaine de Kooning (1918-1989), *Double Portrait of Selima Stavola*, ca. late 1940s-early 1950s. Oil on canvas, 47¾ x 59¾ in. NSU Art Museum Fort Lauderdale. Courtesy Anthony R. Stavola and Claire Hunter in loving memory of their mother Selima, 2016.42 © Elaine de Kooning Trust.

FREDERICK HART STUDIO MUSEUM *www.belmont.edu/hart*



Belmont University in Nashville, Tennessee, recently celebrated the dedication of the new Frederick Hart Studio Museum. Lindy Lain Hart, the artist's wife, and Bob Chase, Frederick Hart's publisher and president of the Frederick Hart Foundation, donated the works and were present for the March event along with other friends, family and supporters. Considered one of America's greatest sculptors, the museum boasts the largest permanent collection of Hart's work. Art enthusiasts can view Hart's artistic process as the space includes works in various stages, molds, plasters, sculpting tools, artifacts and completed sculptures.

Frederick Hart Collection museum completed at Belmont University in Nashville, Tennessee, March 27, 2019. The collection is in the Lila D. Bunch Library. © Belmont University.

PRINCETON UNIVERSITY ART MUSEUM *artmuseum.princeton.edu*



Helen Frankenthaler Prints: Seven Types of Ambiguity celebrates the gift of 10 prints and five related trial proofs from the Helen Frankenthaler Foundation to the Princeton University Art Museum, on view June 29 through September 23. Spanning five decades and more than a dozen distinct technical processes, these works represent the continuous and generative role of printmaking in Frankenthaler's oeuvre while also tracing the ascendance of the American Print Renaissance and the emergence of a critical discourse for abstraction in the latter half of the 20th century. Featuring approximately 50 works in total, the exhibition draws the prints from the foundation's gift into conversation with additional works.

Helen Frankenthaler (1928-2011), *Untitled*, 1967. Screenprint, 25¾ x 17⅞ in. © 2018 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York / Chiron Press, New York. Photograph by Steven Sloman, courtesy Helen Frankenthaler Foundation.

CASCADIA ART MUSEUM *www.cascadiaartmuseum.org*



Helen Loggie (1895-1976), *Unk & Es*. Etching.

Helen Loggie was known for her etchings of the American Northwest, mainly creating detailed studies of the trees along the Washington coastline. An exhibition at Cascadia Art Museum's Main Gallery in Edmonds, Washington, showcases her etchings, drawings and paintings of the region through the end of June. A sister exhibition in the East Gallery contains a selection of Loggie's artwork along with two of her contemporaries, Z. Vanessa Helder and Elizabeth Colborne.

HIGH MUSEUM OF ART *www.high.org*

Beginning September 14, High Museum of Art will be hosting *Something Over Something Else: Romare Bearden's Profile Series,* exploring Romare Bearden's *Profile* series. Dozens of his collage works will be on view, making for the first exhibition to resemble over 30 of his collages to reimagine the experience of their first appearance to the public. The immersive body of work covering topics such as self-exploration to intimate memories will be on view until January 5, 2020



Romare Bearden (1911-1988), *Profile/Part II, The Thirties: Artist with Painting and Model*, 1981. Collage on fiberboard. High Museum of Art, Atlanta.

BALTIMORE MUSEUM OF ART

www.artbma.org



Claude Monet (1840-1926), *Charing Cross Bridge, Reflections on the Thames*, ca. 1899-1904. The Baltimore Museum of Art: The Helen and Abram Eisenberg Collection, BMA 1945.94.

Through September 22, *Expressions of Nature: Early 20th-Century Landscapes* at the Baltimore Museum of Art examines a selection of European and American artists from the museum's collection and how these artists depicted nature in the early 20th century. The exhibition, which includes a charcoal drawing, subtle watercolors and bold depictions of color and form on the canvas, explores the works of those inspired by both impressionism and post-impressionism.

AMON CARTER MUSEUM OF AMERICAN ART

www.cartermuseum.org

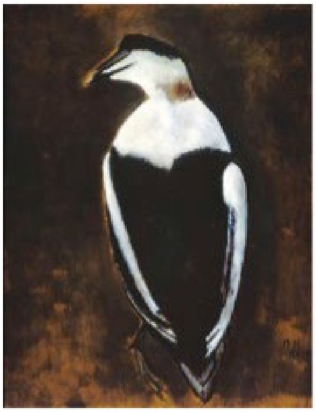


Jane Hammond, *The Time Game*, 2011.Gelatin silver print. © Jane Hammond, courtesy Galerie Lelong, NY. Amon Carter Museum of American Art, Fort Worth, Texas.

With the Help of Friends, at Amon Carter Museum of American Art through June 2, features photography selected and purchased over the course of seven years with the with the help of the museum's photography collection supporters. The exhibition celebrates 15 dynamic photographs ranging from the 1930s to today, including the work of Joaquin Trujillo, Margaret Bourke-White, Mitch Epstein, David Gibson and Jane Hammond. The coveted photography collection was originally at the museum's opening in 1961 when Dorothea Lange gave three photographs of Charles M. Russell.

MUSEUM OF FINE ARTS, BOSTON

www.mfa.org



Marsden Hartley (1877-1943), *Black Duck*, 1940-41. Oil on Masonite. The Hayden Collection - Charles Henry Hayden Fund.

Collecting Stories: A Mid-Century Experiment, May 4 through March 8, 2020, examines what it takes for an artist to remain a remembered part of history. The exhibition features nearly 45 paintings and works on paper from the MFA's holdings, many of which are on view for the first time in decades. The works come in an expansive range of styles and genres from such artists as Marsden Hartley, Fannie Hillsmith, Edward Melcarth, Florine Stettheimer, Joseph De Martini and Andrew Wyeth.

THE DAYTON ART INSTITUTE

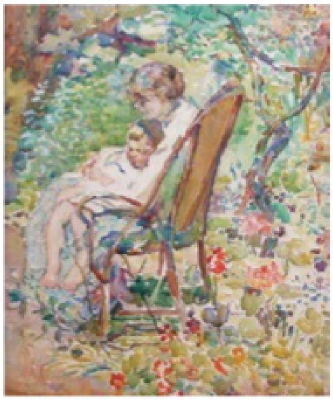
www.daytonartinstitute.org



William J. Whittemore (1860-1955), *Charles Courtney Curran, 1888-89*. Oil on canvas, 17 x 21 in. National Academy of Design, New York. Courtesy American Federation of Arts.

Ohio's Dayton Art Institute will begin its centennial season with a new collection of exhibitions titled *For America: Paintings from the National Academy of Design*. Being the first exhibition to highlight the Academy's collection, there will be a two-part presentation of both the artists' portraits and their most representative works. The 100 paintings showcased will serve as a visual guide through the evolution of American painting from 1809 to the present day. The collection will be available for viewing through June 2.

COLUMBUS MUSEUM OF ART *www.columbusmuseum.org*



Columbus Museum of Art in Ohio will feature more than 50 works in an upcoming exhibition, *In a New Light: Alice Schille and the American Watercolor Movement*, from June 14 through September 29. As an homage to Schille's 150th birthday, the exhibition celebrates the watercolorist and her achievements in not only art, but also her political activism centered on women's suffrage. Previously overlooked until the end of World War II, a recent scholarship has rediscovered her creative brilliance in capturing light and movement. Her decades of collected pieces will be available for viewing, delving into her life as a feminist artist.

Alice Schille (1869-1955), *Mother and Child in a Garden, France*, ca. 1911-12. Watercolor. Collection of Ann and Tom Hoaglin.

PALMER MUSEUM OF ART

www.palmermuseum.psu.edu



Ellison Hoover (1888-1955), *George C. Miller, Lithographer*, 1949. Lithograph, 11⅛ x 8¾ in. 2018.11.

From June 18 to September 15, Palmer Museum of Art at Penn State hosts an exhibition focusing on the role printmaker George Miller played in making fine art lithography an accessible medium during the dawn of the 20th century. Miller served as inspiration to a great number of artists attracted to his workshops, developing into a notable list of printmakers who used lithography as a tool for artistic expression.

NEW ORLEANS MUSEUM OF ART

www.noma.org

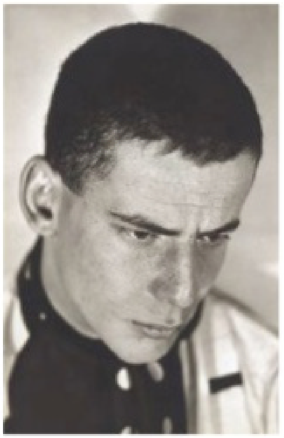


A rendering of the Sydney and Walda Besthoff Sculpture Garden expansion. Courtesy NOMA and Reed Hilderbrand.

The 6-acre expansion of the Sydney and Walda Besthoff Sculpture Garden at the New Orleans Museum of Art opens to the public May 15. The environmental impact was one of the top priorities of the garden's development, which aims to highlight the unique Louisiana landscape. The expansion incorporates various architectural elements such as the first canal link bridge of its kind in the United States, an outdoor amphitheater and stage, a sculpture pavilion and an outdoor learning environment, alongside 26 new large-scale sculptures.

MUSEUM OF MODERN ART

www.moma.org



Walker Evans (1903-1975), *Lincoln Kirstein*, ca. 1931. Gelatin silver print, 6⅜ x 4½ in. The Museum of Modern Art, New York. Purchase. © 2019 Walker Evans Archive, The Metropolitan Museum of Art.

Lincoln Kirstein's Modern will be hosted by the Museum of Modern Art as an ode to Lincoln Kirstein, an influential and defining figure of the 1930s and '40s cultural scene, especially that of the dance world. Costumes designs, photographs and a variety of paintings will highlight Kirstein's career while also giving insight into modern art and its origins. The exhibition remains on view through June 15.

David Gilmour Blythe

VIRGINIA MUSEUM OF FINE ARTS

An important David Gilmour Blythe work was recently acquired by the Virginia Museum of Fine Arts from Thomas Colville Fine Art in Guilford, Connecticut. Blythe (1815-1865) grew up in the frontier town of East Liverpool, Ohio, and, after pursuing an itinerant career as a portrait painter, arrived in Pittsburgh in 1856. At the time, this burgeoning steel-making city with its large population of poor, hardworking immigrants was a center of the abolitionist movement and a site of the first political convention of the new antislavery, pro-immigrant Republican Party. Blythe, moved by the plight of the immigrants and the pretentions, greed, inequity and injustice he perceived in the politics and society there, launched a new career creating direct, sympathetic and often humorous satirical genre paintings. He is now regarded as the foremost pre-Civil War genre painter to specialize in urban subjects enlivened with local flavor and satirical humor.



David Gilmour Blythe (1815-1865), *January Bills*, 1859. Oil on canvas, 20 x 24 in., signed lower right: 'Blythe'. Virginia Museum of Fine Arts. Courtesy Thomas Colville Fine Art.

By 1859, when Blythe created his celebrated *January Bills*, he had matured as an artist, achieving a high degree of technical mastery and an outstanding ability to coordinate expressive detail in the service of narrative. In this painting, which resonates even today, the artist makes fun of a despised political operative, James P. Barr, the anti-immigrant and pro-slavery owner of the Pittsburgh newspaper, *The Post*, by employing gentle distortion in the faces and figures as well as his signature tiny feet for a lampooning effect. Here, the artist, who's abolitionist sympathies later led to his service in the Union Army, has delighted in portraying what had been described as "the twinkling, Celtic countenance of the foremost Democratic newspaper editor in Western Pennsylvania" contorted in pain at the arrival of a gloating bill collector seeking a late payment. His hat and coat carelessly tossed at a chair, a string of unpaid invoices hanging from the side of his desk, amid scattered books and ledgers, the artist has pictured the startled, disorganized and beset editor staring at a calendar indicating that an account is three days overdue.

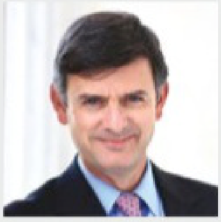
January Bills is one of Blythe's most important and exhibited works. It was acquired directly by Francis P. Garvan from the son of one of the artist's prominent patrons for his fine and decorative art collection, most of which is now the Mabel Brady Garvan Collection in the Yale University Art Gallery. Upon Garvan's death many of his most important American paintings, including works by Winslow Homer, George Caleb Bingham, Eastman Johnson, and Worthington Whittredge were sold to major museums, while this work was bought by Millicent Rogers, the fashion icon, socialite and art collector whose grandfather was a Rockefeller partner in Standard Oil and remained there for 80 years.

January Bills was recognized early on as an exceptional work by the artist, having been first exhibited at the Pittsburgh Art Association in 1860, the year after it was created and sold to one of the city's leading industrialists and art connoisseurs. Later, it was included in the retrospective exhibition of Blythe's work at the Carnegie Institute in 1932, and in another retrospective exhibition at the Whitney Museum of American Art in 1936. It was then included in the landmark exhibition *Life in America* organized by The Metropolitan Museum of Art at the 1939 World's Fair. ■

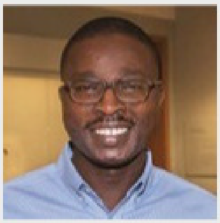


A rendering of the expansion of the Museum of Modern Art.

The Peabody Essex Museum recently announced the appointment of **Brian Kennedy** as the next Rose-Marie and Eijk van Otterloo Executive Director and CEO. This comes at a pivotal time for PEM as it prepares for the opening of a 40,000-square-foot wing and a complete reinstallation of its galleries. Currently, Kennedy is president, director and CEO of the Toledo Museum of Art in Ohio and will take on his new role at PEM on July 15...The **Museum of Modern Art** will close on June 15, opening its expanded campus on October 21 with a reimagined presentation of modern and contemporary art. The institution also plans to develop a partnership with the Studio Museum in Harlem in New York City. In addition, the Museum of Modern Art has named **Ugochukwu-Smooth C. Nzewi** as the first Steven and Lisa Tananbaum Curator, Department of Painting and Sculpture. Joining the museum in June, his responsibilities will include developing special exhibitions and catalogues as well as the installation of the collection galleries, among other initiatives...**Joe Stanfield** has been appointed director of fine art at Hindman and will be based at the auction house's Chicago headquarters, and **Monica Brown** joins the Denver location as senior specialist for prints and multiples... This fall, one of the top programs for art, architecture and design in the country, the **Sam Fox School of Design & Visual Arts** at **Washington University** in St. Louis, will unveil two major new capital projects, aiming to transform the campus, reshape the visitor experience and firmly establish the prominence of its art museum on campus...The Dallas Museum of Art has strengthened and expanded its curatorial leadership with the appointment of **Michelle Rich** as The Ellen and Harry S. Parker III Assistant Curator of the Arts of the Americas...**Sarah E. Lawrence** joined the Metropolitan Museum of Art in April as the new Iris and B. Gerald Cantor Curator in Charge, European Sculpture and Decorative Arts... The Drawing Center in New York City designated **Rebecca Brickman** as the new director of development. Brickman will oversee all of The Drawing Center's fundraising activities and special events and will spearhead new initiatives and partnerships both nationally and internationally. Previously, she served as manager of institutional giving at the Museum of Modern Art PS1 location...Earlier this year, president and CEO of the Terra Foundation of American Art, **Elizabeth Glassman**, announced her resignation from her nearly two-decade role at the nonprofit organization...**Tom Venditti** is the director of Heather James Fine Art's new 2,000-square-foot gallery location in Montecito, California, which opened March 21. Venditti's duties include overseeing operations, exhibitions and programming for the gallery...Part of an effort to expand its presence in the Americas, Phillips auction house has appointed **Sophia Kinnell** as regional representative in San Francisco, helping cultivate the development of the auction house by establishing networks of collectors, art dealers, advisors and institutions.



Brian Kennedy, Peabody Essex Museum



Ugochukwu-Smooth C. Nzewi, Museum of Modern Art



Rebecca Brickman, The Drawing Center



Elizabeth Glassman, Terra Foundation of American Art

Nelbert Chouinard

PASADENA MUSEUM OF HISTORY



Nelbert Murphy Chouinard (1879-1969), *Untitled*, ca. 1916. Oil on board, 24 x 20 in. Courtesy Pasadena Museum of History. Gift of the family of Nelbert M. Chouinard, 2018.013.01.

The family of artist and educator Nelbert Chouinard (1879–1969) recently gifted five works by the California-based landscape painter to the Pasadena Museum of History, as well as several textiles, photographs and ephemera. The rediscovered works, which include three paintings and two preparatory sketches, will become part of the museum's permanent collection due to the generosity of the Chouinard family and the efforts of art historians and curators Maurine St. Gaudens and Joseph Morsman. Recently, they were a part of the exhibition *Something Revealed: California Women Artists Emerge, 1860-1960*, which ran through the end of March.

Chouinard played an important role in the arts community and the development of arts education in Los Angeles, her artwork lesser known than her educational efforts, which included teaching positions at California's Polytechnic Institute (now Caltech), Pasadena's Polytechnic Elementary School and the Otis Art Institute, Los Angeles. In 1921 she founded the Chouinard Art Institute, which she oversaw until the 1960s.

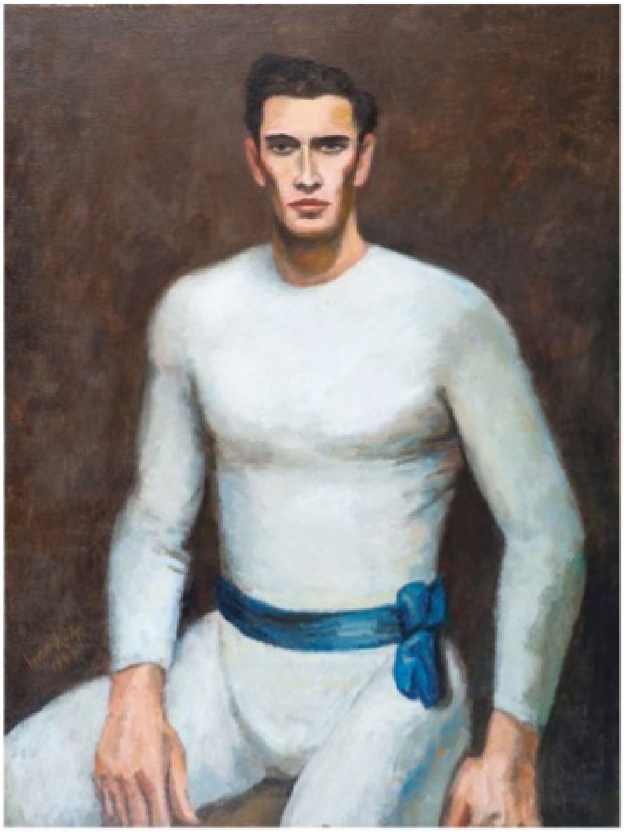
"We are thrilled to add artwork by Nelbert Chouinard to the museum's fine art collection," says Jeannette O'Malley, executive director at the Pasadena Museum of History. "As a significant contributor to the development of arts education in California, Nelbert is the epitome of what *Something Revealed* represents, and we look forward to sharing her art and legacy in the future." ■

John Marin and Walt Kuhn

PALMER MUSEUM OF ART



John Marin (1870-1953), *Sailboat and Sea, Maine*, 1938. Oil on canvas board, 16 x 12 in. Gift of Alvin L. Snowiss.



Walt Kuhn (1877-1949), *Rider with Blue Sash*, 1946. Oil on canvas, 40 x 30 in. Gift of Alvin L. Snowiss in memory of Jean Y. Snowiss.

The Palmer Museum of Art at Penn State University has recently acquired two important works: John Marin's *Sailboat and Sea, Maine* (1938) and Walt Kuhn's *Rider with Blue Sash* (1946). The paintings were gifted by longtime supporter and friend of the Palmer Museum, Alvin Snowiss, coming from a formidable collection of American art that Snowiss and his late wife, Jean, had accumulated over a number of decades.

Marin's *Sailboat and Sea, Maine* represents some of the most expressive work in his career, depicting a sailboat wading through turbulent waters. "*Sailboat and Sea, Maine* by John Marin is the first oil by the artist to enter the permanent collection and greatly enhances our holdings of early American modernism. Though small in scale, it reveals the expressive and energized quality of his later seascapes," says Erin Coe, director at the Palmer Museum of Art. "Walt Kuhn's monumental *Rider with Blue Sash* is the first work by this important American realist to enter the Palmer's collection. It is a signature work of one of Kuhn's most acclaimed subjects—the solitary circus performer."

In addition to the recent Marin and Kuhn pieces, 13 other works of American art have been gifted to the museum by the Snowisses since it opened, including works by Charles Demuth, Edward Hopper, John La Farge, Marsden Hartley and Eastman Johnson.

"We at Penn State are deeply fortunate to be the benefactors of the Snowisses' generosity. Alvin and his late wife, Jean, have greatly enriched the collections of American art at the Palmer through the years, and we are profoundly grateful for their ongoing support and friendship," says Coe. "The gift of the Marin and the Kuhn bring the total number of works they have donated to the Palmer Museum of Art to 15." ■

GEORGIA O'KEEFFE

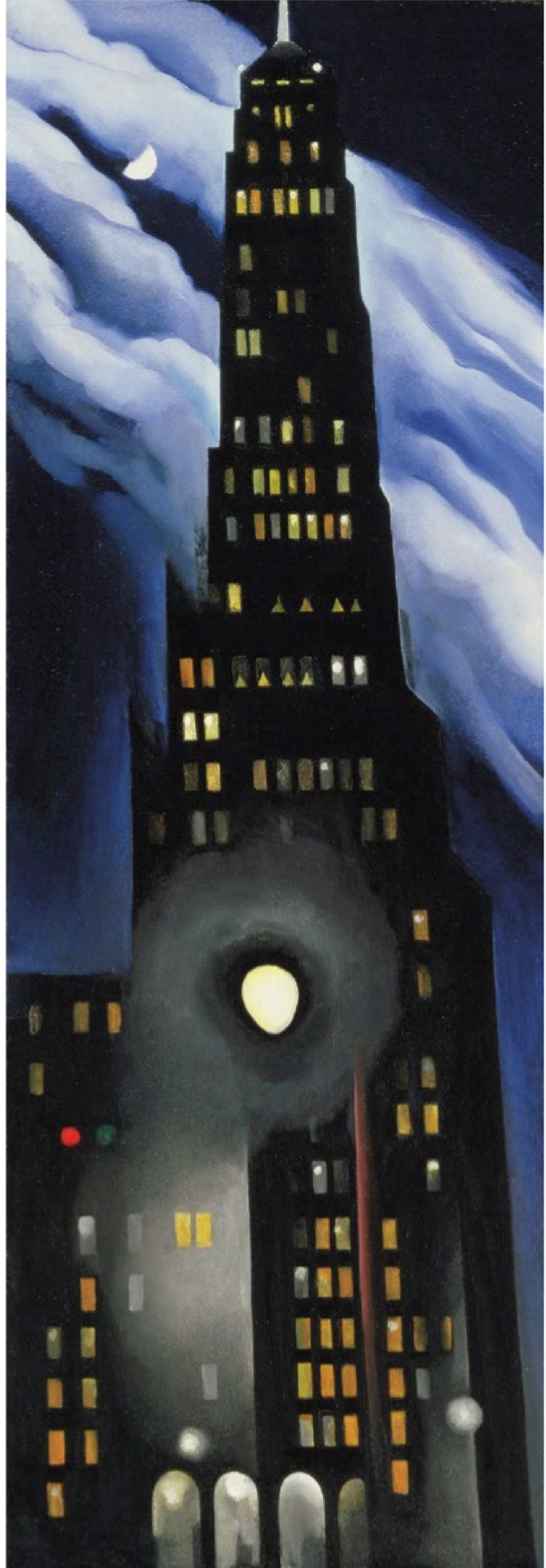
GEORGIA O'KEEFFE MUSEUM

A dynamic 1928 work by the celebrated "Mother of American modernism" has been added to the collection at the Georgia O'Keeffe Museum in Santa Fe, New Mexico. *Ritz Tower* is a striking oil that O'Keeffe painted during her rise to fame within the art world, capturing the iconic skyscraper in nocturnal form, a long, slender piece that seems to tower above the viewer.

O'Keeffe—who resided in New York throughout the 1920s with husband, photographer and art promoter, Alfred Stieglitz—lived directly in the midst of the city's burgeoning cultural scene. Initially discouraged from creating urban scenes by some of her peers, *Ritz Tower* is a direct response to that dissuasion.

"This is a painting as dazzling as the modern city itself," says Ariel Plotek, curator of fine art for the Georgia O'Keeffe Museum. "It is a dynamic, glamourous portrayal. O'Keeffe effectively rendered the spirit of the city by making it a night scene teeming with energy. She used the bright punches of electric light, the soaring architecture and the glow of the moon to great effect."

The painting was acquired from Owings Gallery in Santa Fe. "We're thrilled to have this important painting at the O'Keeffe," says Plotek. "It helps us tell a critical part of O'Keeffe's story: art darling of the 'Roaring Twenties.' We know our visitors will love *Ritz Tower* as much as we do." ■



Georgia O'Keeffe (1887-1986), *Ritz Tower*, 1928. Oil on canvas, 40¼ x 14 in. Georgia O'Keeffe Museum. Museum Purchase. © Georgia O'Keeffe Museum. 2018.14.1.

NOT "OUR CROWD," MOSTLY

by Jay Cantor

The auction room is almost empty. Telephone banks have replaced live bidders and the electricity is no longer palpable. It is a different world. When I began at Christie's in 1978 as head of "American Pictures" there was a lot of buzz. The excitement surrounded the recent arrival of this centuries-old bastion of English auctioneering in New York which threatened, successfully, the long-established leadership of Sotheby's. Having acquired the American auctioneers, Parke-Bernet Galleries, a decade or so earlier Sotheby's dominated the upscale auction market in America. Suddenly the art auction world was news at a time when major dailies were hungry for arts coverage.

It wasn't easy building a department against the dominant presence of our major competitor as Christie's had no history in American art. Furthermore, the firm, which had only recently become a public company, was still largely under the control of the English old guard who looked on the opening in America as an act of colonization. Most of my colleagues had come over from London and not only had auction experience but continued the traditional approach of gentlemanly business habits. Relationships were the guiding principle. It was who you know, followed by what you know, and presented in a "we know how to do it" way.

Christie's New York, with a still skeletal staff and many fewer sales, quickly equaled the dollar volume of Christie's London. It took a while for American "pictures" to catch up and to reach parity with Sotheby's. That involved a huge amount of travel and friend-raising but, in the process, I came to know and, I am pleased to say, become a friend of collectors across the country. Historically, most American art collectors had been on the East Coast with a significant concentration in New York. And most of those had collected a narrow range of historic artists and had only recently begun to explore the Hudson River School and American impressionism in the wake of The Metropolitan Museum of Art's groundbreaking 1970 centennial exhibition, *19th Century America*.



Childe Hassam (1859-1935), *Poppies, Isles of Shoals*, 1891. Oil on canvas, 19¾ x 24 in. Gift of Margaret and Raymond Horowitz in 1997 to the National Gallery of Art. 1997.135.1.

I was at the Metropolitan at that time and had already made some contact with collectors. That experience was enhanced by a friendship with Stuart Feld who had previously been at the museum and was now expanding Hirschl & Adler Galleries' trendsetting involvement with American art. Stuart introduced me to notable private collectors, most importantly New Yorkers Dan and Rita Fraad and Raymond and Margaret Horowitz, and Jo Ann and Julian Ganz from Los Angeles. The Ganzes belonged to a coming generation of collectors who had already, in their collecting, gotten, in their words "Out of the Ashcan and into the Hudson River." Their collection was to be the first ever American paintings collection shown at the National Gallery of Art.

For this column, though, I am focusing on the group of mid-Atlantic collectors whose intense acquisition activities had already subsided but who were profoundly influential on succeeding generations and on me personally. In addition to the Fraads and Horwitzes, that circle included Arthur Altschul, and Meyer (Pat) and Vivian "Vivi" Potamkin. Their collecting was enabled by successful careers: Altschul in investments, Pat as a mortgage banker, Raymond as an attorney and Dan as the head of a successful family business.

Of this whole group, only Altschul's forbears belonged to "Our Crowd," the

name derived from a book whose subtitle *The Great Jewish Families of New York* referred to the entitled, well-established and ultimately aristocratic families that, for the most part, traced their well-being to long American residency and financial acumen.

Altschul was related to the Lehman family whose legendary art collections formed a backdrop for his own emergent interest in art. He was initially commissioned by his parents to buy a Mary Cassatt on an early trip to Europe, and whether that encouraged his appetite for art, it was certainly the opening sally in a campaign of acquisitions that led to the creation of a highly praised assemblage of both European and American art. Altschul had his fair share of works by later 19th- and early 20th-century painters ranging from Winslow Homer and Childe Hassam to Charles Prendergast and William Merritt Chase, as well as members of the "Eight"—John Sloan, William Glackens and Everett Shinn, artists who specialized in images of modern urban life at the turn of the century. The interest in the latter might have also been influenced by Altschul's early experience as a cub reporter at the *New York Times*.



Winslow Homer (1836-1910), *Fresh Eggs*, 1874. Watercolor, gouache and graphite on wove paper, 9⅝ x 7⅝ in. Donated to the Whitney Museum of American Art by Arthur Altschul in 1964. Sold at auction by the Whitney in 1994, then acquired by Paul Mellon and donated to the National Gallery of Art. 1994.59.26.

Altschul was especially indefatigable in his search for works of the Nabis and European masters of pointillism. Not content with galleries and auctions in major cities and small provincial venues, he also searched for relatives and descendants as likely sources. His collection became legendary as was his willingness to open it up to both curators and the curious. The result was that he occupied a position on the top 100 collectors list long after he was actively collecting.

His generosity of spirit characterized the other members of my small enclave of collectors as well. Although Altschul was known to keep his interests and strategies close in advance of an auction, he was open and engaging in sharing the results of his collecting campaign.

In defining a great collector, some years ago I wrote: "Among the attributes of a great collector are the passionate love of objects, an intense curiosity, a deep pleasure in the quest, and infinite resourcefulness in its execution. A less often considered aspect of the great collectors' character is a kind of missionary zeal that turns collector into advocate and advocate into benefactor." These words were written to describe Vivi and Pat of Philadelphia who were, indeed, great collectors, advocates and benefactors.

They had begun early, shortly after their marriage in 1940. Having acquired prints whose major feature was matching the décor of their home, they soon moved on and became tireless in acquiring a host of wonderful objects from folk art to Asian and European ceramics, from Native American art to African sculpture, from pre-Columbian pots to American and English antiques. The resplendent display became the must-see site for American art enthusiasts who found themselves anywhere near Rittenhouse Square in Philadelphia, their final home. They loved to talk about their art and to tour visitors around, sometimes to the consternation of their children who were known, on occasion, to lock their bedroom doors and to refuse to grant admission.

The Potamkins seemed to be everywhere, from local art fairs and regional galleries to big antiques shows. American art exhibitions of any substance found them in attendance at the openings as did lectures and symposia. And of course, works from their collection were lent regularly to exhibitions around the country.

The paintings and sculpture collection, which spanned 150 years, included important works by Harnett, O'Keeffe, Dove, Hartley, Hassam, Nadelman, Prendergast, Twachtman and Marsh, which were donated to the Pennsylvania Academy of Fine Arts, and a collection of seven oils and a watercolor, one by each member of the Eight, which they donated to the Philadelphia Museum of Art in 2000, shortly before their deaths in the following two years. The guiding principle of their collecting was not comprehensiveness, but quality no matter how diverse the field.

They also supported the local art scene, buying regularly from exhibitions and befriending the artists. But nothing speaks louder of the passion than when Vivi, having donated her Gaston Lachaise

to the museum, saw another fine cast in an auction. Already bedridden and suffering from incurable cancer, she bid for and bought it, at a record price, another example of *The Peacocks*.

When they began collecting, they were virtually alone in the American field. And Philadelphia offered a bounty of antiques shops, galleries and auctions. After finding their way to New York, several galleries that had handled early 20th century art when it was new became a ready source of works as well as guidance and training in quality.

Quality, distilled from broad and focused looking was also cited by Raymond to describe the collection he and Margaret assembled, a collection which was honored with exhibitions at both the Metropolitan Museum (1973) and the National Gallery of Art (1999). Theirs was a learn by doing approach and they only gradually settled on American impressionism and realism of the turn of the 20th century as their focus. Like the Potamkins, they began by buying inexpensive and decorative pictures to furnish their home.



Everett Shinn (1876-1953), *A French Music Hall*, 1906. 24 x 29½ in., signed and dated: 'Everett Shinn 1906, 1.1'. Crystal Bridges Museum of American Art, Bentonville, Arkansas, 2010.90. Formerly in the collection of Dan and Rita Fraad.

Raymond has left us with two oral history interviews, available online from the Archives of American Art and they are striking in their contrast as well as in the narrative. The first, done on the cusp of the Met exhibition is 13 pages long in transcript and, having known Raymond and his penchant from his legal training to keep his own counsel, leaves questions unanswered. But 30 years later, in 2004, a year before his death, the interview runs on for 50 single-spaced pages and was done in sessions over a two-week period. I had some sense that Raymond wanted, in effect, to get his life story on the record. (The archives apparently do not review these transcripts and thus numerous proper names have been mangled, my favorite being Ira Spanierman who becomes Iris Vaneman).

This interviewer, Avis Berman, was knowledgeable and had done her homework. The conversation provides a compelling look at both a collector's life and the world of the American art market during the last quarter of the 20th century. And what also resonates is the impact of anti-Semitism on his life and career choices, which is interesting since all of these pioneering collectors had Jewish roots. The choice of American art was for them more an expression of love and passion than a badge of identity or a confirmation of ancestry as it was for earlier generations interested in historical portraiture.

In the interviews Raymond explains how the couple came to focus on American painting and on this specific period, how they made decisions together, and how the influence of an emerging generation of curators and scholars made a difference in the field. Also evident is that while the collection became legendary, the active engagement with collecting slowed down, not so much because of rapidly increasing prices but as a result of the dimensions of their ambition. With few exceptions, they saw little that was, in their estimation, better than what they already had. There was no specific outline for the collection as such and therefore no gaps to fill. Desirability of the work was preeminent. With pruning (many early acquisitions donated, sold or traded), there were no closets filled with retired masterworks and especially, given the nature of collecting today, no warehouses filled with art as asset.

Comparing the 1973 exhibition at the Metropolitan and the 1999 show in Washington, the numbers are revealing. New York had 50 paintings, drawings and pastels and Washington 49. Of the latter, 37 had been in the show in New York. The two most important additions were Chase's *Reflections* and Hassam's *Poppies*. The 10 additional works amplified the range of artists and subject matter, but the dynamic core of the collection was already in place decades earlier. Several of the finest works have found a home at the National Gallery, where Raymond felt a greater connection despite his New York origins. And for that museum, there were in fact, important gaps to fill.

Raymond also makes clear that it was his relationship with the Fraads that pointed the Horowitzes more in the direction of earlier American art rather

than the occasionally acquired work of traditional mid-20th century painters the Horowitzes knew from summer stays in Provincetown. Their acquisitions had been casual without much thought of becoming collectors. Works that had caught their eye included French drawings, not surprising given their ultimate drift towards more lyrical and impressionist work. But it was largely the regular visits to the New York art galleries such as Babcock, Milch and Kraushaar (often with Dan Fraad), that had handled turn of the century art when it was new, that ultimately shifted and narrowed their focus.

There was no hesitant preamble to the Fraads' involvement with American art. Rita had attended art courses that involved gallery visits leading to her own regular exploration of that handful devoted to American art. Dan had dramatically and successfully expanded a family building maintenance business giving him the wherewithal to make a commitment to the best of what they saw. He found time away from work to go with Rita on Saturday afternoon gallery visits. Surprisingly, their first purchase in 1955 was a painting that wouldn't have been deemed attractive to the typical amateur, a small, mysterious landscape by Albert Pinkham Ryder. Other acquisitions soon followed including a Winslow Homer and a Thomas Eakins. A predilection for strong and vigorous work continued to be a defining aspect of the Fraads' collection but underneath that lay an instinct for works that suggested vibrant personality, a defining characteristic of the collectors themselves. In the process of assembling a masterful selection of later 19th and early 20th century paintings, they spotlighted the panorama of America at a very dynamic moment in its history.

Dan was a big man who embraced an active life. And Rita was right there at his side. I never heard of disputes about the acquisition of a work that either was especially passionate about and the collection became a presence in their lives rather than mere possessions. While Raymond suggests that it was Margaret who convinced Dan to buy Sargent's *Siesta*, for Dan, it was Rita's opinion that mattered. Her interest in more lyrical and painterly work and elegant drawings and watercolors joined with his passion for strong and bold imagery to produce a diverse and vibrant collection, whose 2004 Sotheby's sale produced numerous record prices.

The Fraads had taken to collecting with the same energy they did to other pre-occupations— world travel, summers away at a fishing camp Dan built on the Gander River in Newfoundland and managing a farm called "Quiet Please" in the Catskills. (Another home on the eastern Newfoundland coast was in a town called Happy Adventure, a name which in a way characterized their embrace of life).

Without plan or intention but with the necessary resources available and with the joy of discovery and the ongoing pleasure of living with the art, the Fraads' American painting collection was a monumental achievement. And when they pedaled back on further additions, Rita, with Dan's encouragement, continued to collect contemporary realist works on paper, assembled under her maiden name to avoid apparent competition or confusion with the Fraad collection. As the Rita Rich collection, it also stands for the very rich and fulfilling life together the Fraads enjoyed for 50 years.

The creation of these exemplary collections of American art, especially at a time when it was barely taken seriously, was only part of these collectors' commitment. Board memberships, trusteeships, financial support for a range of museums including the Met and National Gallery, the Philadelphia Museum and the Pennsylvania Academy of the Fine Arts, museums at Dickinson, Smith and Yale, as well as the Smithsonian American Art Museum and the Archives of American Art, further promoted the cause at a time when there were no headlines for the field and no record prices.

These collections have all been dispersed, with some of the better works finding their way through the collector's benefaction to public collections. You can see those by searching the collectors' names on the website of most of the museums cited, and other works in the auction catalogs of the Altschul, Fraad, and Potamkin collections. The Horowitz exhibition catalogs and others devoted to the Potamkin and Fraad collections fill out the picture.

One night at dinner, Dan said to me that his only regret was that he would not be at his auction. When I asked why he wasn't going to donate the collection his answer was simple: "I had such fun doing this, I want others to have the same pleasure and opportunity." ■



Reginald Marsh (1898-1954), *Lucky Daredevils (The Thrill of Death),* 1931. Tempera on panel, 30 x 36 in. Pennsylvania Academy of the Fine Arts, The Vivian O. and Meyer P. Potamkin Collection, Bequest of Vivian O. Potamkin 2003.1.6.

POINTS *of* VIEW

MOMENTS *of* ART

N.C. Wyeth: New Perspectives explores the breadth and significance of the artist's illustrious career

By James D. Balestrieri

At the Oscars in 1992, Tom Hanks presented a special award to one of the giants of special effects, stop-motion animation master Ray Harryhausen. In his speech, Hanks said, "Some people say *Casablanca* or *Citizen Kane*. I say *Jason and the Argonauts* is the greatest film ever made." The audience went wild. So did I, sitting at home. Why? The skeleton warrior scene. If you haven't seen it, YouTube it right now on your phone. I'll wait.

…Right?

As a kid, that scene and film meant weeks of nightmare induced asthma attacks.

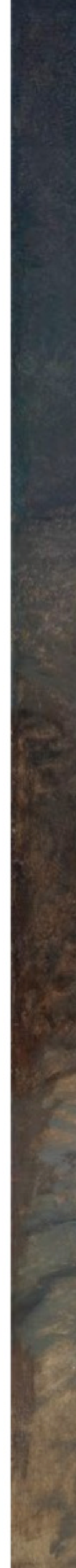
But there was an image that had an identical effect. A painting, one that illustrated an incident in a book. The book was *Treasure Island* and the painting was N.C. Wyeth's interpretation of Blind Pew in front of the Admiral Benbow Inn, captioned "Tapping up and down the road in a frenzy and calling for his comrades." The image follows page 34 in the Scribner's edition of Robert Louis Stevenson's pirate classic. You can see it for yourself somewhere on these pages.

Treasure Island is my favorite novel. Yet, because of that image, it took many years before I would read past page 34.

I am certain I am not alone in this. I know I am not alone in my admiration for Wyeth's power and ability to move readers like me, to place us inside the stories he illustrated, transforming our eyes into stones that the flow of the narrative goes over, around, and—in a real feat of prestidigitation—through.

This is where the story usually pauses and I write a summary of the life, education and career of the artist. I'll get to that. But first, I want to circle back to Blind Pew.

Billy Bones, a pirate terrifying enough in his own right, pays Jim Hawkins to keep a weather eye out for a blind sailor, a man more dangerous to



N.C. Wyeth (1882-1945), *Tapping up and down the road in a frenzy, and groping and calling for his comrades*, 1911. Oil on canvas, 47 x 38 in. The Andrew and Betsy Wyeth Collection.



Bones than any other. But here, despite terrifying Billy Bones to death, Blind Pew has been abandoned by his mates and thwarted by Jim and his mother. He is alone and about to die on the dark road, without the map in the oilskin packet—the prize he came for that ends up in Jim's possession, though Jim has no idea of its value, or what it will mean in his life.

In his terror, Blind Pew's terror, as Wyeth presents it, is terrifying. Between us and any safety the inn might afford, Blind Pew careens downhill—at us—trapping us between his stick and its shadow on the ground. A second shadow, that of a leafless branch, juts in at our feet like a vein filled with black blood, the ink of the infamous Black Spot perhaps, the sign that marks a pirate as a betrayer of his mates and dooms him to death. His right hand, the one that nearly squeezed the life out of Jim, reaches out for us for succor even as we recoil from him.

Given the strange and terrible hold that image has had, at least over me, it's difficult to believe that Wyeth was perennially dissatisfied with his lot.

N.C. Wyeth: New Perspectives, organized by the Brandywine Museum of Art and the Portland Museum of Art, aims to explore Wyeth's career and work as a whole. "Wyeth was a very complex artistic personality and that becomes evident only as one experiences the whole range of his subject matter and styles," says Christine Podmaniczky, curator of N. C. Wyeth Collections at the Brandywine, in an interview about the exhibition. "Hopefully," she goes on, "the upcoming exhibition will encourage the visitor to meet N.C. Wyeth as an incredibly versatile artist who worked across the perceived divisions of visual culture in illustration, advertising, mural work and private painting." In the same interview, Jessica May, chief curator of the Portland Museum of Art, sums up the artist's own misgivings about his career and choices, saying, Wyeth "took the hierarchy between illustration and supposed 'fine art,' very seriously, and it seems to have created in him a sense of 'less than,' which—based on the evidence of so many fascinating and wonderful paintings across every genre—seems like such a human tragedy."

Quick biography. Wyeth was born in Massachusetts in 1882 to a family with roots dating back to colonial days. His immersion into the stories of his ancestors gave him an avenue into history that oozes from his paintings. He grew up on a farm, hunted and fished with his brothers, and this, in turn, gave him insight into landscape, the musculature of animals and the human form in motion. Wyeth's mother encouraged his interest in art and he began to study seriously, ending up studying with Howard Pyle at what has come to be called the Brandywine School, the nation's most influential school of illustration.

In 1903, while he was still with Pyle, Wyeth's *Bucking Bronco* was selected for the cover of *The Saturday Evening Post*. As auspicious as this was, and as great as *Bucking Bronco* is, the energy it releases offers only a glimpse of the artist Wyeth would become. Wisely, Pyle prodded Wyeth to head to the



N.C. Wyeth (1882-1945), *Bucking Bronco*, cover of *Saturday Evening Post*, 1903. Oil on canvas on hardboard, 27½ x 19½ in. Autry Museum of the American West, Los Angeles, CA.



N.C. Wyeth (1882-1945), *Island Funeral*, 1939. Egg tempera and oil on hardboard, 44½ x 52⅜ in. Brandywine River Museum of Art, Gift of E.I. du Pont de Nemours and Company in honor of the 50th anniversary of the Brandywine Conservancy & Museum of Art, 2017.

West, where he painted a series of superbly composed ranch, rodeo and Native American scenes.

In 1910, Wyeth's illustrations for *Treasure Island* appeared; he would go on to paint moments from many other works of classic literature and magazine stories. Wyeth's success would allow his home in Chadds Ford, Pennsylvania, to become an incubator for an entire family of artists, seven thus far: his children Andrew, Carolyn, Henriette and her husband, Peter Hurd, as well as his daughter Ann's husband, John W. McCoy, and his grandson, Jamie Wyeth.

To give you an idea of Wyeth's meteoric rise, compare *Bucking Bronco* with *A Hatful of Cards*, painted just five years later. *A Hatful of Cards*, which accompanied a reminiscence of the Old West written by Buffalo Bill, illuminates an anecdote from the life of Wild Bill Hickok. Hickok has noticed that the card player opposite him is secreting good cards in a hat that sits on his lap. Pretending to be drowsy, when the card sharp calls, Wild Bill famously pulls his gun and says, "I'm calling the hand that is in your hat." Wyeth here takes some license with the story and increases the drama, placing the hat on the sharp's head rather than in his lap and painting a shadow that puts the hat in bright relief. Buffalo Bill stands beside the door, watching the action he relates in the magazine story. Most importantly, Wyeth situates us close to the action, as close as Buffalo Bill, though we see it from a different angle.

Point of view, placing the easel, is one of Wyeth's great strengths. Blind Pew testifies to that. Another is choosing to illustrate moments of action that reveal the inner lives of the characters. In turn, his paintings transform us into witnesses and then into participants, into narrators who then become characters. But Wyeth



N.C. Wyeth (1882-1945), *In Penobscot Bay*, 1944. Tempera on hardboard, 23¼ x 47¼ in. The Metropolitan Museum of Art, Gift of Amanda K. Berls, 1975 (1975.322). Photograph © 1979 The Metropolitan Museum of Art.

came to feel that these strengths were all that prospective employers and the public saw and wanted from him, that illustration had trapped him, that his easel paintings would never be accepted as serious art.

Consider point of view and moment in *Island Funeral*, the painting around which Wyeth organized his only one-man exhibition, held at the Macbeth Galleries in New York. Imagine not knowing the title. Recognize that no cross marks the building on the island as a church. Indeed, it may not be. Still, you have to marvel at the way Wyeth captures the solemnity of the assembly, the flow of the boats from left and right, the boats beached in a shallow arc,



the metamorphosis of this movement into the flow of people walking and gathering at last at the door. Old stone walls wind around the rocky island, their curves imitating the curves in the clouds. Light shines from the right, from above us, and is balanced by shadow over the left side of the canvas. Our point of view? High above and angled downward, directly at the the door. All seeing. Ours are the eyes of a kindly God who is paying attention to this unfolding scene. The title of one of Dylan Thomas' poems, *Deaths and Entrances*, springs to mind.

Look at *April Rain* and think about Thomas Hart Benton; look at *In Penobscot Bay* and think about Winslow Homer; look at *Ridge Church* and think about Edward Hopper: in what way is Wyeth inferior to them in any way?

Remember, Da Vinci, Botticelli, Michelangelo, Giotto? Should we pigeonhole them as illustrators? After





Above: N.C. Wyeth (1882-1945), *The man with the hatful of cards picked a hand out of his reserves, put the hat on his head and raised Bill a hundred. Bill came back with a raise of two hundred, and as the other covered it he shoved a pistol into his face observing: "I'm calling the hand that is in your hat."*, 1916. Oil on canvas, 32 x 40 in. William I. Koch Collection.

Left: N.C. Wyeth (1882-1945), *Ridge Church*, 1936. Oil on canvas, 36 x 40⅛ in. Collection of Linda L. Bean.

all, wasn't most of their work illustration of incidents from the Old and New Testaments and from classical mythology? Or is it the divine/secular divide that makes all the difference here?

For the record, I think Tom Hanks got it right the first time when he said that *Casablanca* is the greatest movie ever made. I've seen it dozens of times—many on the big screen—and when it's on television, it's on and the rest of the world is off—but its strength and beauty, to me, have more to do with words than images. Which is an odd



N.C. Wyeth (1882-1945), *Dark Harbor Fishermen*, 1943. Tempera on hardboard (Renassiance Panel), 35 x 38 in. Portland Museum of Art, Portland, ME. Bequest of Elizabeth B. Noyce, 1996.



N.C. Wyeth (1882-1945), *April Rain*, 1935. Oil on canvas, 41⅞ x 51⅞ in. Private collection.

effect for film. And a story for another time, in a different sort of magazine. But writing this has reminded me that it's been a couple of years since I read *Treasure Island*. Grab it for me from the shelf just there, will you? It's even better read aloud. Let's live dangerously and start at page 33. "'And I'll take this to square the count,' said I, picking up the oilskin packet." ■

June 22-September 15

N.C. Wyeth: New Perspectives

Brandywine River Museum of Art
1 Hoffman's Mill Road
Chadds Ford, PA 19317
(610) 388-2700, www.brandywine.org



Making a HOUSE *a* HOME

In an upcoming exhibition at Peabody Essex Museum, the eclectic, expert collection of Carolyn and Peter Lynch shines

By Erin E. Rand



At center in the East Room of the Peter Lynch Marblehead Neck House is William Bradford's *Among the Ice Floes*, 1878, flanked by other maritime art and seascapes. © Peabody Essex Museum. Photography by Kathy Tarantola. **Opposite Page:** Another view of the East Room, Peter Lynch Marblehead Neck House. © Peabody Essex Museum. Photography by Kathy Tarantola.

In the 1970s, Carolyn and Peter Lynch purchased a historic home in Marblehead, on Massachusetts' North Shore. The couple had a burgeoning art collection, and their new home galvanized their interests in local works.

Because of their particular interest in regional art and furniture, the Lynches had long had a relationship with Peabody Essex Museum in Salem, Massachusetts—Carolyn had served on the museum's Board of Overseers and the Board of Trustees, and the couple endowed the curator of American decorative art position in 2000—but it wasn't until after Carolyn passed away in 2015 that an exhibition of their collection began to take shape.

Carolyn died less than two weeks after being diagnosed with an aggressive form of leukemia. *A Passion for American Art: Selections from the Carolyn and Peter Lynch Collection* is dedicated to her memory, and is on view at PEM May 11 through December 1. In addition to the exhibition, Peter has gifted the museum paintings by Childe Hassam, J. O. J. Frost and Georgia O'Keeffe to honor Carolyn's memory and association with the institution.

Though the Lynches' vast collection has a large New England influence, their story began in Philadelphia, where they met while Peter was attending Wharton. Peter had always been a collector—as a child, he collected stamps and pennies—and after he and Carolyn married in 1968, their first interests were antique furniture and blue-and-white Chinese porcelain.

"They had a very organic approach to their collection, and it was very personal," describes Dean Lahikainen, who occupies the curatorship the couple endowed. "They were guided by the places they lived and the people they knew."

As the Lynch family grew, they found they no longer fit into their first Marblehead home and purchased a second on Marblehead Neck. The dramatic setting was practically an artwork itself, but the Modernist International Style house didn't quite fit their collection of historic furniture, pottery and paintings. With the help of Historic New England, the Lynches created six period-inspired rooms using 18th-century paneling, woodwork and



John Singer Sargent (1856-1925), *Olive Trees, Corfu*, 1909. Oil on canvas, 20 x 24 in. Collection of Carolyn A. and Peter S. Lynch. Photography by Bob Packert/Peabody Essex Museum.



other hardware to make a cozy setting for their impressive collection.

While the displays "fit" aesthetically, there's also a bit of daring and creativity in them. "They belong to a generation of post-bicentennial collectors that made them both eclectic and traditional," says Lahikainen. In their Marblehead Neck dining room, they displayed blue-and-white porcelain atop an impressive 18th-century mahogany and white pine sideboard created by Revolutionary War general and cabinetmaker Stephen Badlam. Above it hangs a 19th-century girandole mirror meant to dazzle, the gilding

Martin Johnson Heade (1819-1904), *Orchid and Hummingbirds near a Mountain Lake*, ca. 1875-90. Oil on canvas, 15 x 20 in. Collection of Carolyn A. and Peter S. Lynch. Photography by Bob Packert/Peabody Essex Museum.

contrasting against a deep red wall.

The Lynches took a particular interest in the work of Frost, a self-taught artist from Marblehead who spent nearly his entire life in the town. With six of Frost's works in their collection, his impressive panorama *The March into Boston from Marblehead, April 16, 1861: There Shall Be No More War* is one of the paintings being gifted to PEM, and it hung in the Marblehead Neck "keeping room," or family room.

"It shows soldiers leaving for Faneuil Hall in Boston to answer Lincoln's call for the Civil War," describes Lahikainen. Frost had a personal connection to the event: his father had been one of those to answer the call to suppress the Southern rebellion, and he never returned home.

The Marblehead Neck home also prominently features the work of husband-and-wife ceramicists Otto and Gertrud Natzler. The pair fled Austria during World War II, settling in California, where Gertrud threw the pots and Otto glazed them. The Lynches met Otto at a lunch event and eventually the couple acquired 41 Natzler works.

As the Lynches' resources expanded, so did their collection. They purchased a townhouse in Boston overlooking the famed Public Garden and later built a sprawling estate on a mountainside in Scottsdale, Arizona. Each home came to be filled with artwork and furniture that reflected its setting.

The Boston townhouse is filled with blue-chip names—John Singer Sargent, Winslow Homer, Childe Hassam and Martin Johnson Heade, just to name a few. All, of course, are complemented by historic furniture with impressive provenance.

In homage to their Pennsylvania beginnings, the house features plenty of Philadelphia-crafted furniture. A chest-on-chest made by William Savery in the mid-18th century is accompanied by oil works from Sargent and Frederick Carl Frieseke.

The entryway features *Grace Hoops*, an 1872 work by Homer. The oil features two young women in front of a white picket fence playing a country game, their hoop frozen in the



Frederick Carl Frieseke (1874-1939), *On the River*, 1908. Oil on canvas, 26 x 32 in. Collection of Carolyn A. and Peter S. Lynch. Photography by Bob Packert/Peabody Essex Museum.

View of the dining area with Childe Hassam's *East Headland, Appledore-Isles of Shoals*, Peter Lynch Boston House. © Peabody Essex Museum. Photo by Stephen Petegorsky.





Winslow Homer (1836-1910), *Grace Hoops*, 1872. Oil on canvas, 22 x 15 in. Collection of Carolyn A. and Peter S. Lynch. Photography by Bob Packert/Peabody Essex Museum.



Georgia O'Keeffe (1887-1986), *Cedar and Red Maple, Lake George*, 1921. Oil on canvas, 18½ x 15 in. Gift of Peter S. Lynch in memory of Carolyn A. Lynch. © Georgia O'Keeffe Museum/Artist Rights Society. Photography by Claire A. Warden.

air. Lahikainen says, "It's a charming painting with a marvelous quality to it."

In Scottsdale, the Lynches embraced the warmth and tradition of the Southwest while maintaining a distinctly modern aesthetic. They worked with woodworker and longtime friend Sam Maloof, who created many custom pieces for the home, including a large dining table with 10 chairs.

The traditional West—including an oil by Charles M. Russell—is at home next to the slightly more modern West. Georgia O'Keeffe's *Cedar and Red Maple, Lake George* hung in the Arizona home's front entryway, and is another of the works being donated to PEM.

The couple also expanded their collecting horizons, making special room for art by 20th- and 21st-century Native American artists. Pottery and basketry are displayed prominently in cubicles taking up an entire wall in their den. Navajo weavings are prominently featured in the master bedroom.

For *A Passion for American Art*, representatives from the museum were invited to the Lynches' homes to comb through their expansive collection and select highlights. "We grouped these highlights in two sections which riff on the way they were organized within the homes," Lahikainen explains. The first section reflects historical works prominent in their New England homes, while the second section embodies the warm modern feel of their Arizona estate.

One of the final pieces of the exhibition might prove something of a surprise to visitors—a grand and exciting Dale Chihuly chandelier that made a statement in the entryway of their Scottsdale home. Carolyn had met the artist at a Harvard event and soon thereafter became an enthusiastic patron of his charity Seniors Making Art, and the chandelier embodies their people-based collecting motivation.

Lahikainen says, "The Lynches were astute, they had a lot of fun with their explorations and they formed a truly remarkable collection." ■

May 11-December 1

A Passion for American Art: Selections from the Carolyn and Peter Lynch Collection

Peabody Essex Museum
161 Essex Street
Salem, MA 01970
(978) 745-9500, www.pem.org





BEAUTY *into* ART

A comprehensive look into the life and art of Thomas Wilmer Dewing

By Susan A. Hobbs, with Shoshanna Abeles

Editor's Note: This article was excerpted from the recent publication *Thomas Wilmer Dewing: Beauty into Art, A Catalogue Raisonné*.

Best known for his long-lined women in artful poses and subtle color harmonies, the American artist Thomas Wilmer Dewing (1851-1938) depicted those women in sparsely furnished interiors and verdant landscape settings. His works evoke a dream world in which time and logic play no role, which "gives his art a foretaste of surrealism," as a well-known art historian suggested. The images demonstrate Dewing's contention that the purpose of the artist is to "see beautifully."

Feminine beauty became a symbol of culture during the Gilded Age, when the female body was seen as the vehicle for an abstract expression of form, color, and mood. Dewing gave the theme a unique interpretation through enigmatic images that to this day remain open to a variety of interpretations. The artist himself sought in them a particularized vision of loveliness that was "just sour enough to save it."

A big, broad-shouldered man with a prickly personality, the artist must have sensed the striking contradiction between his life and his art. Full of conflicts himself, he eschewed the type of sweet views of domestic tranquility and American womanhood dictated by contemporary taste and painted by many of the artists of the day. A closer look at the Dewing woman, a being isolated in an airless interior or curiously adrift in a spatially ambiguous landscape, reveals elements of discontent beneath the surface of a deceptive calm. This "heretic," as Dewing was described, wittily injected a composition with subtle disjunctions and just the suggestion of imbalance. A pose may be slightly akimbo, an expression subtly challenging, or two figures positioned in mental and physical opposition to each other, qualities that probably derived from disunities in the painter's own life.

Writers in his day could not help but recognize how different Dewing's work was from that of his colleagues. They spoke of his art as highly personal, "distinctly individual," and with "a very original note."

Thomas Wilmer Dewing (1851-1938), *Lady with a Mask*, 1911. Oil on canvas, 22⅛ x 24⅛ in. National Gallery of Art, Corcoran Collection.

Seeking "something which no one else has found," he was a painter with an "original accent," whose works stood "alone among their contemporaries." This quality of uniqueness emanated from almost imperceptible tensions that run through his compositions, as well as the intricacy of their painted surfaces.

Such nuances demanded a discriminating viewer, one willing to look at and meditate on a work, or several related canvases, over a period of time. Yet, for others with less time, and perhaps less exalted purposes, the paintings served another function. Dewing's audience, many of whom were connected with the railroads or the markets they served, sought out his works because they aspired to a patrician status. These clients were anxious to enter a soothing sphere of culture quite apart from the competitive world of commerce and industry. Inversely, therefore, Dewing's painted images suggest the discords of his age, for they stand in counterpoint to those whose lives were to some extent polarized between a desire for wealth, often gained through unsavory practices, and a yearning to enter a world of ideal beauty.



Thomas Wilmer Dewing (1851-1938), *In The Garden*, ca. 1894. Oil on canvas, 20⅝ x 35 in. Smithsonian American Art Museum.

At the time of Thomas Dewing's birth, the family lived in Boston, where they had arrived the previous year. His father is listed in the U.S. census of 1850 as a coal dealer living in a house at 26 Harvard Street. Eventually, Sophronia [Dewing's mother] would have to rely on the earnings of her firstborn son, Charles, who was forced to give up school in his early teens to support the family. In 1863 [his father] Paul Dewing died during a drinking spree, and Charles was dispatched to claim the body. For 12-year-old



Thomas Wilmer Dewing (1851-1938), *A Reading*, 1897. Oil on canvas, 20⅜ x 30¼ in. Smithsonian American Art Museum.



Thomas Wilmer Dewing (1851-1938), *The Necklace*, 1908.
Oil on panel, 20 x 15¼ in. Smithsonian American Art Museum.



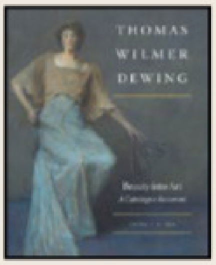
Thomas Wilmer Dewing (1851-1938), *Before the Mirror*, 1916.
Oil on canvas, 25 x 19 in. Private collection.

Thomas and his family, separation from this parent was complete, for in the belief that her husband was a dismal failure, Sophronia Dewing never again mentioned his name.

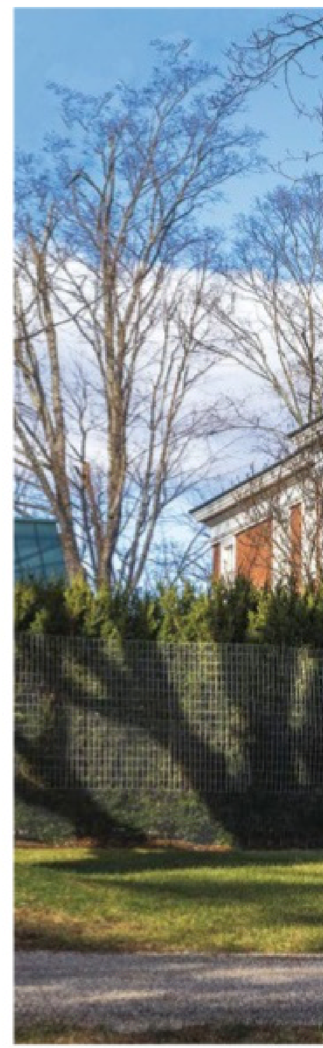
Despite the straitened circumstances of his youth, the future artist went forth into the world possessed of many natural assets. Tall, well built, and with fine features, Dewing was remarkably good looking. He had little formal schooling, preferring the outdoors instead, "disappearing into the New England woods for weeks at a time," as his daughter recalled. The future painter developed a consuming interest in natural history and over a lifetime assembled a large collection of birds' nests and butterfly specimens. He also studied music and as a young man played the violin in a Boston theater orchestra. By his own account, Dewing was "passionately fond of drawing as a child" and, as a born comedian, nursed an ambition for the stage. "Willie," as he was called within the family circle, took lessons at home from his sister, Louise. The boy was exposed to literature through his eldest brother, Charles, who collected first editions of classics. One of the artist's favorite books was *The Autobiography of Benjamin Robert Haydon*, a volume that he read often, savoring the account of a painter's life during the early decades of the 19^{th} century in England.

When his father died, Dewing was apprenticed in a lithography shop, where his expertise led to training under the prominent Boston practitioner of the medium, Dominique Fabronius. A competent drawing of a man in colonial costume may be typical of the artist's lithographs from these early years. Yet, despite such artistic ability, the young man must have considered other callings at this time as well. In 1868 he appears in the Boston directory as a taxidermist. The following year he spent as a clerk in the nearby town of Framingham, where his aunt resided with her husband, John Dent Dench, a wealthy cotton broker. It is not until 1872, at age 22, that Dewing again appears in the Boston directory, this time under the designation "artist," with an address at 490 Washington Street. After living at 143 Highland Street, that year he moved to 182 Harrison Avenue and apparently sought commissions drawing houses and homesteads, as a rendering of the Negus Farm indicates. By 1874 "Thomas W. Dewing, artist," was back boarding at 143 Highland Avenue and had established himself at 87 Studio Building in Boston. ■

Thomas Wilmer Dewing:
Beauty into Art, A Catalogue Raisonné



By Susan A. Hobbs, with Shoshanna Abeles (Yale University Press, November 13, 2018). Two-volume hardcover set with slipcase, 1056 pages with 637 color illustrations. $300.

WINDOW *to the* PAST

This couple's Connecticut home is a grand display of fine American art and furniture from the 1800s

By ***John O'Hern*** *Photography by* ***Francis Smith***



Above: The exterior of the couple's home in Connecticut.; Opposite page: At the far end of the foyer is a tall case clock, circa 1790, by Aaron Willard (1757-1844). In the foreground is a New York mahogany Classical arm chair, circa 1830. The paintings by the stairs are, top to bottom, *Coastal Scene* by George Henry Smillie (1840-1921) and *Copy of Frederick Church's Niagara Falls* by John Mooney (1843-1918). On the landing are paintings of Newport, Rhode Island, and Cape May, New Jersey, by William Trost Richards (1833-1905) hanging above a New York Classical mahogany pier table, circa 1825.

In the middle of several hundred acres of Connecticut farm land sits a house that is an eminently livable museum of early-19th-century furniture and mid- to late-19th-century paintings assembled over time with knowledge, passion and love.

Both collectors "were seriously preconditioned to be collectors," the wife admits. She was brought up in New England "with a love of all things 'Colonial' engendered by history loving parents whose idea of a wonderful Sunday was church, followed by Sunday lunch at one of the historic coaching inns that proliferated then or a visit to some small museum, historic site or antiques dealer. We were encouraged to form little collections of our own—a way of keeping us entertained—but insidiously enough, instilling an interest in and an understanding of material culture, i.e. what is an object historically, what is it for, how does



In the Classical parlor off the foyer are, from top, *Long Island Marsh* by James Suydam (1819-1865) and *Pond in Newport* by John Frederick Kensett (1816-1872). Above the New York Federal sofa with reeded drum supports, circa 1815, are top to bottom: *View from Olana, Frederick Church's Residence on the Hudson* by Walter Launt Palmer (1859-1913), and three views of the Hudson Valley by, from left, William Merritt Post (1856-1935), Samuel Colman (1832-1920) and Worthington Whittredge (1820-1910). The Marble bust by Pierce Francis Connelly (1841-1932) is circa 1860s. The New York Classical center table is around 1825.

it work, is it beautiful. After that, you just could not *not* look at things."

Her husband's parents traveled the world, as did her own. Her husband's parents collected pre-Columbian pottery. Her parents bought Japanese ukiyo-e prints and went on to collect early-20th-century American art glass.

Both collectors attended law school and practiced law. She studied American paintings as well at the Institute of Fine Arts in New York, took a sojourn at The Metropolitan Museum of Art where her volunteer work in the department of American decorative arts turned into a 10-year stint doing research on 19th-century American furniture, learning and refining her discerning eye.

When the couple began their life together, they bought "a true 1825 Greek Revival house in the Hudson Valley," she says. "Of course, then we had to go about furnishing it. We moved in with a bed, a table and a marble portrait bust because the house had a niche.



In the Classical parlor is *Passing Clouds* by George Inness (1825-1894), which hangs above a New York Federal card table with double lyre supports, circa 1818. The New York Classical bookcase and chair are Duncan Phyfe, circa 1830.



In the Classical parlor, *Brighton Meadow, Boston* by Ernest Wadsworth Longfellow (1835-1921) hangs above a New York Federal "French" sideboard, circa 1810. On the adjoining wall from top to bottom are *Hudson Valley Landscape* by Homer Dodge Martin (1836-1897) and *Gate at Olana* by Walter Launt Palmer (1854-1903). Above the New York Classical bookcase, circa 1830 is *White Mountains* by Albert Bierstadt (1830-1902). The New York Federal lyre back chair is circa 1815.



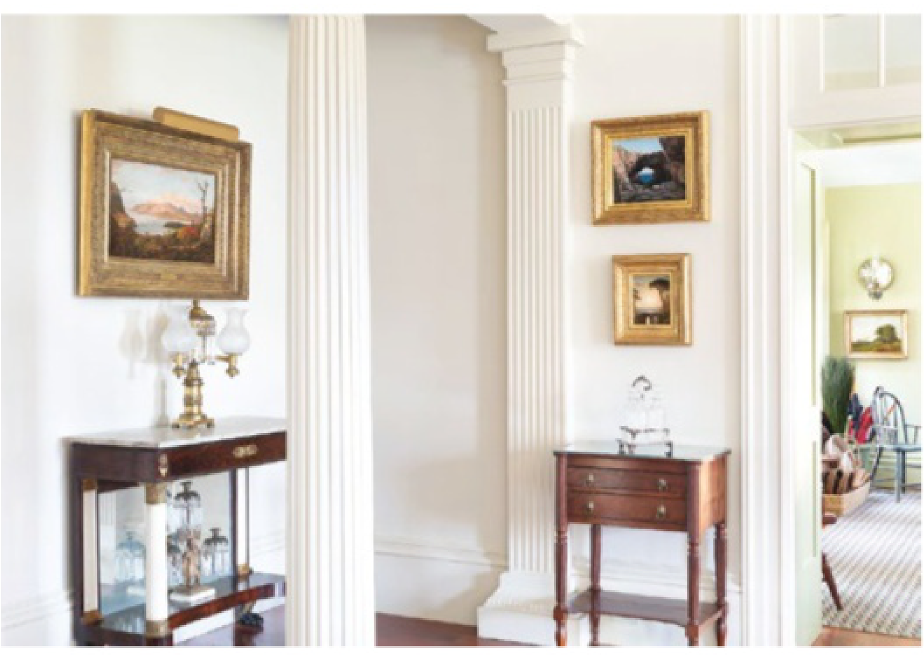
On the far wall of the Federal parlor is *Everglades, Florida*, by Hermann Herzog (1832-1932). To the right of the opening in the Classical parlor is *Dusk* by Jervis McEntee (1828-1891). Above the New York Classical mahogany recamier (one of a pair), from around 1830, are from top to bottom, left to right: *Indian Encampment* by Ralph Albert Blakelock (1847-1919) and two seascapes by McEntee. Next to the opening is a rare New York Classical standing desk, around 1835. In the foreground is a New York Classical box sofa, around 1834.

"I understood the forms of Federal America, but the house was such a specific style," she continues, "I had to find what American furniture was appropriate to this house. There was not a lot of published information then about furniture after about 1815. At that time, however, the Hudson Valley was awash with dealers, collectors, auction houses and cabinetmakers. It was not hard to fall in with them and distinguish 'your grandmother's Empire furniture' from fine American classical forms. As we looked for what we needed—furniture—we also looked for American paintings and bought them when we could. And so it happens."

The couple and their children lived in England for an extended period and brought their American furniture with them. While researching furniture topics, she explains, "every time I saw what looked to be an American Federal piece, it turned out to be Scottish. Although much American



Hanging above the New York Federal "Pedestal End" sideboard, circa 1810, is *Adirondacks View* by William Trost Richards (1833-1905). On the left, top to bottom are *Niagara Falls from the Canadian Side* by John Frederick Kensett (1816-1872) and Richards' *Seascape*. On the right from top to bottom are *Massachusetts Coast* by Sanford Robinson Gifford (1823-1880) *and Roman Landscape* by Elihu Vedder (1836-1923). The New York Federal klismos chairs are from around 1810. The silver tea set is Baltimore, 1818.



Behind the column is *View of the Hudson River from West Point* by Jasper Francis Cropsey (1823-1900) hanging above a New York Classical pier table, crica 1825, and one of a pair of bronze Argand lamps, around 1815. Hanging above a New York Federal serving table are two *Views of the Amalfi Coast* by William Stanley Haseltine (1835-1900).

furniture was based largely on English prototypes, I discovered that much high style New York furniture was based on Scottish prototypes and in fact, aside from Duncan Phyfe, a lot of the New York cabinetmakers were Scots. They brought over forms they understood, making them plainer and bigger. The construction methods and decorative choices were somewhat different as well. I eventually wrote about this, and these New York pieces also form a significant part of our collection."

The collection grew over time in a thoughtful manner and has found its home in their Connecticut property, revised and expanded to accommodate it.

"It has always been important to us that our objects 'talk' to one another and we collected on that basis whether we knew it or not. When you are engaged in this sort of thing, you learn







Top left: Between the windows in the guest room is a landscape by David Johnson (1827-1908) hanging above a rare New York Federal dressing table with lyre supports, attributed to Charles-Honoré Lannuier (1779-1819). To the left from top to bottom are *Landscape Sketch* by Worthington Whittredge (1820-1910) and *Artist's Barnyard* by Jerome Thompson (1814-1886). They hang above a Philadelphia Federal mahogany block front worktable. The two New York Federal mahogany chairs are circa 1805. On the far left is *Flight into Egypt* by Joshua Shaw (1776-1861). The bed, sofa, table and dolphin piano stool are New York pieces and the tea set is from Albany, New York.; Bottom left: On the fireplace wall of the guest room are, from left to right, top to bottom, *Portrait of a Child* by William Babcock (1826-1899), an *Oval Landscape* by David Johnson (1827-1908), *Still Life* by Paul LaCroix (1827-1869), a copy of a popular English print by an anonymous American artist and *Tranquil Landscape* by John William Casilear (1811-1893). A pair of rare New York Federal mahogany lyre back chairs flank the carved Philadelphia mantel, around 1795. The early-19th-century English lantern has painted scenes of Stowe, England.; Right: In the Federal parlor from top to bottom are *Greenwood Lake* by Jasper Francis Cropsey (1823-1900) and *Pantheon, Paris* by Thomas Moran (1837-1926). They hang above one of a pair of rare New York Federal trick leg card tables, circa 1815. The Federal mantle is from Brooklyn, 1796.

as much about yourself as about the objects. It all has to be in some way intellectually coherent in my world. New York high style Federal furniture is of a piece. You appreciate one thing with reference to the others. Together, the objects inform each other. For example, there are four basic types of New York sideboards and we have an example of each type; there are three types of highly sought-after New York klismos chairs and we have examples of each. These pieces tell a story of how American style swerved away from its prototypes in the early 19th century.

"Similarly with paintings," she continues. "We happen to like the landscapes of the Hudson River group of painters and we focus on certain artists. We like, if possible, to have several paintings by the same artist to show progression—to tell their story but also to chart the whole intellectual basis of the movement. We have grand landscapes and seascapes; we have intimate woodland scenes and pictures of rocks; we have paintings that American artists did as they explored Europe, South America, the Arctic. We have paintings by women. This group of American painters glorified America—it was awe-inspiring, beautiful, majestic, uplifting—the embodiment of Manifest Destiny, but also setting the groundwork for later American art. American landscape paintings are







Top left: In the office through the doorway of the master bedroom is *Woman with Turban* by J. Alden Weir (1852-1919). In the master bedroom is *Portrait of Beatrice Claflin, Lady Gosford* by William Merritt Chase (1849-1916). It hangs above a rare New York mahogany harp back chair circa 1805. To the left is *Street in Spain* by Samuel Colman (1832-1920) and a rare New York mahogany shaving mirror with lyre supports. On the right are two *Hudson Valley Views* by James Renwick Brevoort (1832-1918). The furniture is New York Federal.; Bottom left: Above the bed in the master bedroom is *Pond* by William de Leftwich Dodge (1867-1935). Next to it is *Autumn Pasture* by James Renwick Brevoort (1832-1918). Above the New York Federal serpentine chest of drawers, around 1800, is *Portrait of Mrs. Isabel Hoyt* by Eastman Johnson (1824-1906). The New York Federal bed, circa 1818, is attributed to Michael Allison (1773-1855).; Right: In a corner of the master bedroom are one of a pair of New York Federal mahogany eagle back klismos chairs and a New York Federal mahogany astragal end worktable, circa 1800. The paintings are, from top, *Lago Maggiore, Italy*, by Sanford Robinson Gifford (1823-1880) and *Palisades* by George Inness (1825-1894).

in many ways abstractions—they are paintings of light and the disposition of form to create an emotional response. One is not distracted by figure groups because they are largely incidental. This is a thread that is carried right into the 20th century.

"Do we have favorites? Of course, and we miss them when we're in our Florida home," she adds. "The *View from Olana* by Walter Launt Palmer, painted early in his career is one. Hung in the bright foyer, it has the daylight crispness of a winter scene but when lit during the evening, the subtlety of the salmon, blue sky dominates. Olana is still there, the magical light of the Hudson is still there. Another is *Passing Clouds*, a masterpiece by George Inness painted just as he turned from being a Hudson River painter to something else—an interpreter of the divinity of light. The upstate New York view is captivating in its coloristic and atmospheric effects. There are also pieces of furniture that are special. A few years ago, our daughter was at home from school and came down to breakfast one morning and said, 'I woke up and now I understand why you have such love for this furniture. Everything has feet as if it were dancing.'

"A person is behind the creation of each painting, object," she notes. "That person's effort went into creating a design idea, a reflection of one's time, an expression of a philosophy, and if you are open to it, this emanates from their work. These are living pieces of history, of culture, and we feel ourselves to be conservators, enjoying, engaging and watching over them." ■

Gallery Shows

Previews of upcoming shows of historic American art at galleries across the country.



N.C. Wyeth (1882-1945), *Hazy Afternoon*, 1908/11. Oil on canvas, 24 x 29 in. On view at Somerville Manning Gallery.

PREVIEWS

Fresh Views

On the eve of major museum exhibits, a new retrospective on N.C. Wyeth opens June 14 at Somerville Manning

June 14-August 24
Somerville Manning Gallery
Breck's Mill, 101 Stone Block Row, 2nd Floor
Greenville, DE 19807
t: (302) 652-0271
www.somervillemanning.com

With major exhibitions planned at the Brandywine River Museum of Art and the Portland Museum of Art, in addition to major works available at spring auctions, America is celebrating a season of N.C. Wyeth.

And, frankly, when is it not the season for N.C. Wyeth? The iconic artist—who brought to life *Treasure Island*, *Robinson Crusoe*, *The Last of the Mohicans* and countless other books—was once the most famous illustrator in the country, and even since his untimely death in 1945 his star has been steadily rising. Today he's regarded as not only one of America's top illustrators, but top artists as well, right up there with



N.C. Wyeth (1882-1945), *Hazy Afternoon*, 1908/1911. Oil on canvas, 24⅞ x 29⅞ in.



N.C. Wyeth (1882-1945), *Storm on the Firth of Clyde*, 1921, illustration for *The Scottish Chiefs* by Jane Porter, Charles Scribner's Sons, NY, Page 160. Oil on canvas, 40 x 30 in.



N.C. Wyeth (1882-1945), *He looked at the boy a long time and fancied he could see some resemblance to the portrait*, 1930/1931, illustration for *The Little Shepherd of Kingdom Come*, by John Fox Jr., New York: Charles Scribner's Sons, Page 86, 1931. Oil on canvas, 34 x 25¼ in.



N.C. Wyeth (1882-1945), *King Mark slew the noble knight Sir Tristram as he sat harping before his lady la Belle Isolde*, 1917, illustration for *The Boy's King Arthur*, by Sidney Lanier, New York: Charles Scribner's Sons, Page 190, 1917. Oil on canvas, 40 x 32 in.

Winslow Homer, John Singer Sargent, Norman Rockwell and others who command critical prices at auctions and important wall space in museums.

Catapulting off of renewed interest in Wyeth's work, as well as the major exhibitions nationwide, Somerville Manning Gallery in Greenville, Delaware, will be presenting a new retrospective on the artist starting June 14 and continuing through August 24. *N.C. Wyeth: Painter and Illustrator* will feature 25 works that will span across his illustrious career. The show is curated by gallery co-founder Vicki Manning, who has worked with the Wyeth Estate since the 1980s and has helped place major works in museums and private collections around the country. She also co-authored the N.C. Wyeth coffee table book *Visions of Adventure*. For her, Wyeth is a passion project that she can't get enough of.

"He's a hero to me. He's certainly one of the most fascinating creative people, too. And not only with his paintings, but also producing five children who were as creative and imaginative as he was," Manning says. "He had four painters"—Andrew, Henriette, Carolyn and Ann—"and one scientist in Nathaniel, who holds 32 patents for the DuPont company. He had an incredible history and a profound impact on American art. And I'm just passionate about his work."

Manning says the show will include examples of his magazine illustrations, illustrations from his beloved Scribner's Classics books and his easel paintings. She calls it a "wonderful cross-section of works and time periods in which he painted." Some of the works will be on loan for the retrospective, but others will be for sale.

Works in the show include *Eli and the Boy Samuel*, a 1928 biblical painting that shows Eli ministering to his young pupil. The painting will be lit in the gallery with only a single light. "When we light this painting, we just put one light on the lamp and that's all you have to do because the painting does the rest," Manning says. "We end up getting this fabulous coloration and shadowing as if the subject was really in candlelight. It's very dramatic. Wyeth was a master and his paintings often come alive in just natural light. It really shows how skillful he was at his technique."

Another biblical story is told in the 1913 painting *When He Comes He Will Rule Over the Whole World*, which was the frontispiece illustration for *The*



N.C. Wyeth (1882-1945), *When He Comes He Will Rule Over the Whole World*, 1913, frontispiece illustration for *The Lost Boy*, by Henry Van Dyke, *Harper's Monthly Magazine*, December 1913. Oil on canvas, 44 x 32 in.

Lost Boy, by Henry Van Dyke, which appeared first in *Harper's Monthly Magazine* in December 1913 and later as a stand-alone book. The image is pure Wyeth: soft brushwork, delicate use of light and shadow, a vertical design for a magazine page, and captive and engaging storytelling. Even without knowing the story of Jesus separated from parents, and how he later administered to the priests in the temple, Wyeth makes these story beats clear with his paint as the young boy calmly speaks to wise old men, who rub their chins and bend down to listen with intense curiosity.

Also in the show is the landscape *Hazy Afternoon*, which is a painting of Chadds Ford, Pennsylvania, which was then and still today Wyeth HQ; and also *King Mark slew the noble knight Sir Tristram as he sat harping before his lady la Belle Isolde*, a 1917 illustration for *The Boy's King Arthur*, by Sidney Lanier. "*King Mark* is as classic as you can get. It's what people think of when they think of Wyeth. It's romantic, it's action, it's medieval, it's King Arthur, it's a Scribner's Classic—it's quintessential N.C. Wyeth," says Manning. "It's fun to look at his work and remember his ultimate goal was to illustrate something that wasn't explained in the story. So when you were reading a book he illustrated he was giving you information that wasn't in the text. And his work always added to that text in meaningful ways."

Manning adds that Wyeth's legacy continues to grow and change, even today. She recalls when she was trying to get *Visions of Adventure* published in the mid-1990s and there was little interest at the time. "It just never caught on. It took five years, but then all of the sudden it went from no one paying attention to Houghton Mifflin doing a coffee table book," she says. "No one cared and then, bingo, they did. It took some time, but people came around to what he had been doing. And that momentum has sustained and made Wyeth even more visible."

The Somerville Manning show runs through August 24. ■

The Painted Environment

Gerald Peters Gallery presents more than two dozen landscapes and still lifes by Harold Weston

Through April 27

Gerald Peters Gallery
24 E. 78th Street
New York, NY 10075
t: (212) 628-9760
www.gpgallery.com

Early in his life, Pennsylvania-born Harold Weston knew that he wanted to be an artist. He studied art as an undergraduate at Harvard University and attended Hamilton Easter Field's Summer School of Graphic Arts in Ogunquit, Maine. There he was exposed to modernists such as Marsden Hartley, William Zorach and Arthur Dove, which helped shape his artistic style. Along with painting, Weston worked as an activist for the arts and was involved in forming what would become the National Endowment for the Arts.

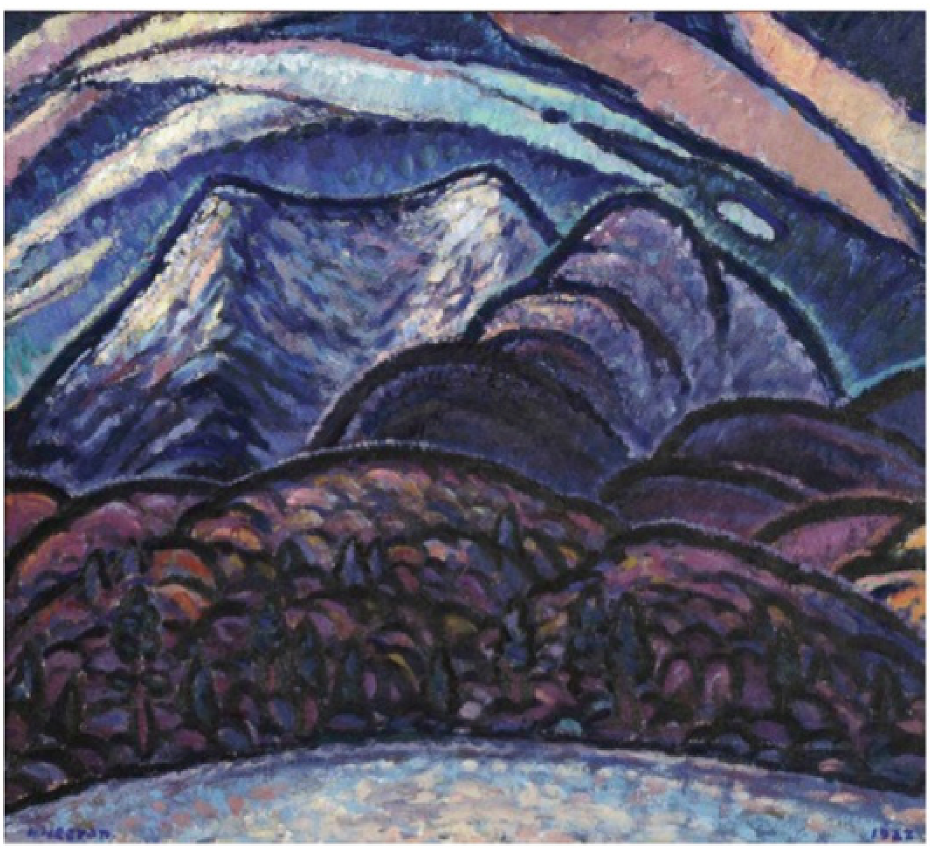
Throughout his career, Weston was recognized for his paintings of the environment. As a child his family often visited St. Hubert's, New York, in the Adirondacks where he eventually built a studio in 1920. The surroundings became one of his influences. As part of Weston's volunteer work with the YMCA during World War I, he was stationed in the Middle East, which was also inspiring to his earliest landscape paintings.



Harold Weston (1894-1972), *Persian Caravan – Path Near Hamadan*, 1919. Oil on board, 10½ x 14½ in.



Harold Weston (1894-1972), *Winter Wilderness*, 1920. Oil on board, 6 x 8 in.



Through April 27, Gerald Peters Gallery in New York City will present a new exhibition of the artist's work. *The Painted Environment: Landscapes and Still Lifes by Harold Weston* features approximately 25 examples from all major points of Weston's career, from his earliest landscapes, to the midcareer still lifes, and ending with his narrowed focus on the minutia of the natural world.

"The show allows us to focus on the landscape because it was a vital source of inspiration for Weston, but also allows us to touch on other works that made up a good portion of his output, and those are still life paintings," says gallery director Alexandra Polemis Vigil. "We thought about looking at both of these subjects through the lens of the environment and through his

Harold Weston (1894-1972), *Gothics Mountain, Autumn*, 1922. Oil on canvas, 16 x 18 in.



Harold Weston (1894-1972), *Palette on Couch*, 1931-32. Oil on canvas, 22⅛ x 16⅛ in.



Harold Weston (1894-1972), *North Wind from Noonmark,* 1939. Oil on canvas, 30 x 28 in.



method and philosophy of painting; that's where the theme of the show originated."

From 1919 is *Persian Caravan – Path Near Hamadan*, which is a landscape from his time in the Middle East. His 1920 work *Winter Wilderness* is one of his early plein air sketches that was made during his years in the Adirondacks. Developing from his sketches when he returned to the studio were pieces such as the 1922 painting *Gothics Mountain, Autumn*.

In the 1930s, Weston began to broaden his subject matter to interior still lifes. One of the examples from the exhibition that "makes the point of how he philosophically connected the indoors and outdoors," says Vigil, is *Palette on Couch*. The painting depicts his palette with daubs of color atop a paisley-patterned sofa with a black pillow. Exploring how he painted the scene, Vigil says, "If you look at how he painted the pillow, comparing it to the mountains in *Gothics Mountain*, you get the same sense of feeling of the environment—the palette, the forms, the surrounding mountains. He brought that inside to the inanimate object."

In the later work, *North Wind from Noonmark*, painted in 1939, his evolution of minimalizing his subjects is explored, before leading into pieces, such as *Cream Waves*, that focus on one entity of the environment. Vigil elaborates, "These works show his evolution, where his early more impressionistic works are being pared down into their elemental forms when you get finally to *Cream Waves* and the work that followed. His line that you see in the early landscapes is still present in *Cream Waves.* It's this continuous way of seeing the landscape, but pared down to its elemental structure." ■

Harold Weston (1894-1972), *Cream Waves,* ca. 1958. Gouache on paper, 19¾ x 25½ in. Images © 2019 Harold Weston Foundation. Courtesy Gerald Peters Gallery.

EVENTS & FAIRS

Coverage of all the major art fairs and events taking place across the country.



Clyde Singer (1908-1999), *Barn Dance*, 1938. Oil on canvas, 40 x 50 in., signed and dated lower center. Available at Jonathan Boos during *Just Off Madison* on May 21.

Around the Block

Madison Avenue's top art galleries celebrate spring with the Just Off Madison art walk

May 21, 5-8 p.m.
Just Off Madison
New York, NY
www.justoffmadisongalleries.com

The New York fine art scene's signature open house, *Just Off Madison*, returns May 21. The art walk invites the public into its participating galleries for extended hours, giving them the opportunity to view extra special works of art, shop new pieces and talk one-on-one with American art experts. Spanning the blocks of Madison Avenue, participating galleries include Jonathan Boos, Taylor | Graham, GRAHAM SHAY 1857, Debra Force Fine Art, David Tunick Inc., Kraushaar Galleries, Lois Wagner Fine Arts, Avery Galleries, Betty Krulik Fine Art, Meredith Ward Fine Art, James Reinish & Associates, Conner • Rosenkranz, and Menconi + Schoelkopf. In addition to staying open late for the event, each of the participating galleries will have a special selection of artwork on view highlighting a pertaining topic or category of American art.

Art dealer and *Just Off Madison* organizer Betty Krulik says, "We look forward to sharing our fresh-to-the-market offerings of museum-quality works in this exciting new season."

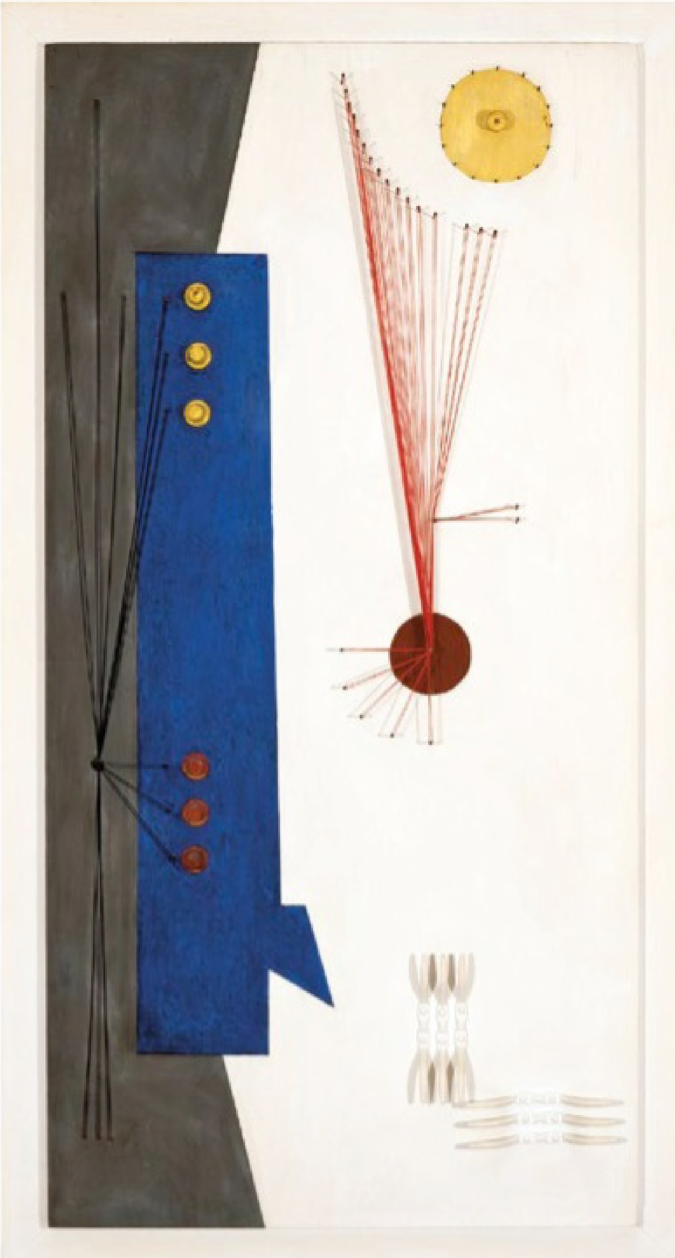
Among these works are abstracts by Charles Biederman and American modernist artwork by Marsden Hartley, John Marin and Charles Sheeler, on view at Meredith Ward Fine Art. "We love participating in *Just Off Madison*," says Meredith Ward, the gallery's president. "People really enjoy the



Theodore Robinson (1852-1896), *Springtime, Vermont (Oxen Ploughing)*, 1895. Oil on canvas, 18 x 22 in. Courtesy Debra Force Fine Art.



Charles Sheeler (1883-1965), *Hydro Electric Power, Hoover Dam*, 1950. Tempera and ink on paper board, 14½ x 14½ in., signed and dated at lower right: 'Sheeler / 1950'. Courtesy Meredith Ward Fine Art.



Charles Biederman (1906-2004), *String Relief, New York, June 1936*, 1936. Nails, string, metal rope cleats, cork bottle tops and paint on panel, 52 x 28 x 3 in. Courtesy Menconi + Schoelkopf.

relaxed atmosphere and the serendipity of finding something new and unexpected when they visit."

A selection of works by Biederman will also be on view at Menconi + Schoelkopf. "Charles Biederman's meteoric career as an abstract painter in the 1930s saw him exhibiting alongside Alexander Calder and Charles Green Shaw, before he broke with painting entirely around 1940 in favor of a long and prolific career as a sculptor," says the gallery. "Menconi + Schoelkopf presents a group of extraordinary canvases from this brief and powerful period as a painter, along with early examples of his wall-relief sculpture."

Specializing in sculpture, Conner • Rosenkranz will feature American sculpture from the mid-19th century through the late-20th century. A recently acquired group of six bronzes by Paul Howard Manship, the sculptor of Rockefeller Center's *Prometheus*, will also be on view.

HOW TO FIND US

1. JONATHAN BOOS
18 E. 64th Street, 4th Floor
New York, NY 10065

2.
GRAHAM SHAY 1857
34 E. 67th Street, Floor 3
New York, NY 10065

3.
TAYLOR | GRAHAM
32 E. 67th Street
New York, NY 10065

4.
DAVID TUNICK, INC.
13 E. 69th Street
New York, NY 10021

5.
DEBRA FORCE FINE ART
13 E. 69th Street, Suite 4F
New York, NY 10021

6.
LOIS WAGNER FINE ARTS
15 E. 71st Street, Suite 2A
New York, NY 10021

7.
KRAUSHAAR GALLERIES
15 E. 71st Street, Suite 2B
New York, NY 10021

8.
AVERY GALLERIES
50 E. 72nd Street, Apt. 10D
New York, NY 10021

9.
BETTY KRULIK FINE ART
50 E. 72nd Street, Suite 2A
New York, NY, 10021

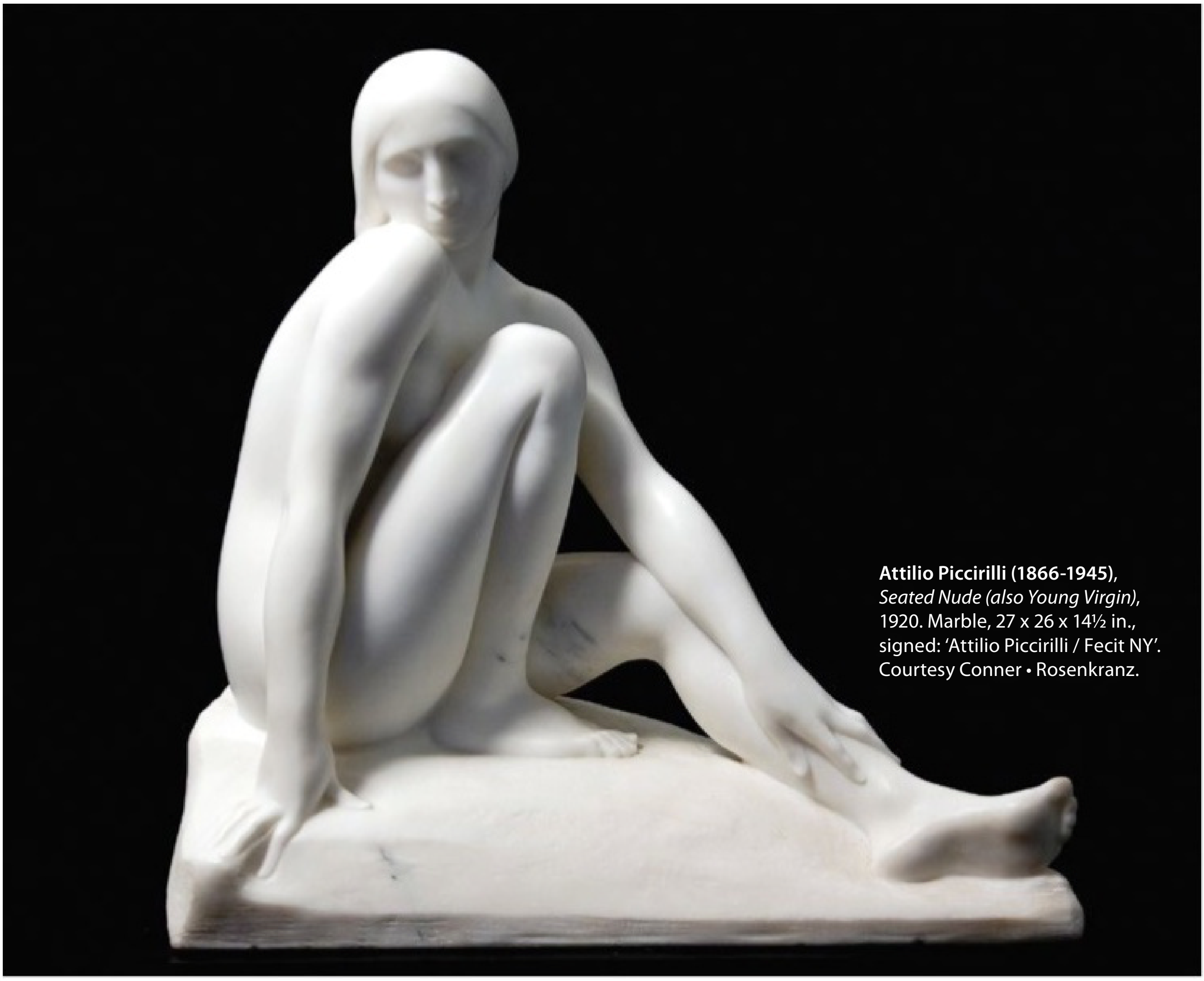
10.
JAMES REINISH & ASSOCIATES
25 E. 73rd Street, 2nd Floor
New York, NY 10021

11.
MEREDITH WARD FINE ART
44 E. 74th Street, Suite G
New York, NY 10021

12.
CONNER • ROSENKRANZ
19 E. 74th Street
New York, NY 10021

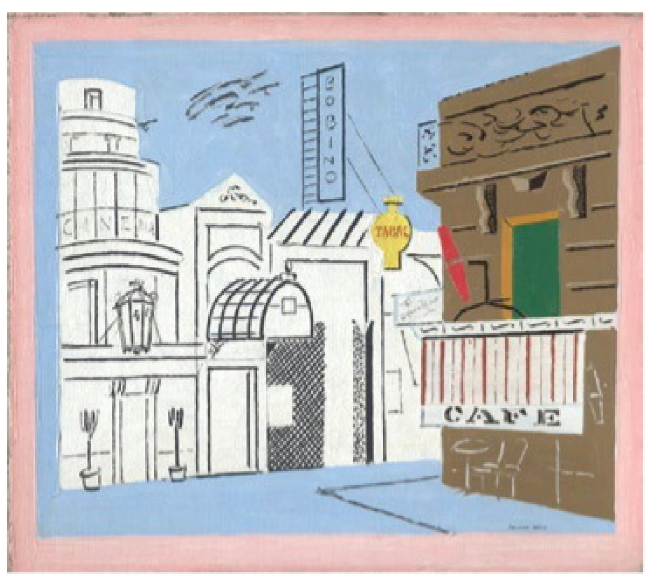
13.
MENCONI + SCHOELKOPF
22 E. 80th Street
New York, NY 10075





Attilio Piccirilli (1866-1945), *Seated Nude (also Young Virgin)*, 1920. Marble, 27 x 26 x 14½ in., signed: 'Attilio Piccirilli / Fecit NY'. Courtesy Conner • Rosenkranz.





Stuart Davis (1892-1964), *Music Hall*, 1930. Oil on canvas, 16 x 18 in., signed lower right. Courtesy Jonathan Boos.

Paul Troubetzkoy (1866-1938), *Cowboy on a Bucking Bronco*, 1916. Bronze, dark green patina, $21\frac{3}{8}$ x 19 x 11½ in. Courtesy GRAHAM SHAY 1857.



Edward Henry Potthast (1857-1927), *At the Seaside*, ca. 1900. Oil on panel, 12 x 16 in., signed lower left: 'E. Potthast'. Courtesy Betty Krulik Fine Art.

"We are looking forward to seeing our patrons, colleagues and friends at the next edition of *Just Off Madison*," says Cameron M. Shay of GRAHAM SHAY 1857. "Alongside our gallery inventory of American art, we will be featuring a focused exhibition of abstract paintings and sculpture from the 1920s through the 1980s." Artists featured in the exhibition include John Chamberlain, Louise Nevelson, Theodoros Stamos, Kimber Smith, Fritz Bultman, Sewell Sillman, Frederick Buchholz and Ralph de Burgos.

Visitors can also look forward to several new pieces at David Tunick Inc. About works that will be on view at his gallery, David Tunick says, "The surrealistic Calder comes from an estate and has had only the one owner/collector, who purchased it the year it was done. It is fresh to the market for the first time in more than half a century. The big, fresh Redon has similarly been owned privately since its acquisition in 1960 by a prestigious family of collectors. Those of us who are dealers in works of art on paper are fortunate to be able to say with all honesty that we can offer masterpieces."



John Sloan (1871-1951), *Kathleen Resting*, 1916. Oil on canvas, 20 x 24 in. Courtesy Kraushaar Galleries.

The spring 2019 edition of *Just Off Madison* will take place on May 21 from 5 to 8 p.m. ■

Out and About

The Art Show 2019 was an affair filled with panelists, philanthropy and art lovers aplenty

New York City's streets were abuzz with art lovers from February 28 through March 3 thanks to the 2019 rendition of *The Art Show*. One of the longest running art fairs in the country, the event—organized by the Art Dealers Association of America (ADAA)—brought ADAA members, collectors, museum leaders and visitors together to feast their eyes on awe-inspiring works of art in an intimately scaled, welcoming atmosphere.

Kicking off the affair was the *Gala Preview* held on February 27, which welcomed some of the nation's top collectors, museum leadership and philanthropists. The multiday celebration also featured an expanded program of panels and conversations with major collectors, museum leaders and industry experts across the U.S.

Leaders and patron groups—including The Museum of Modern Art, The Metropolitan Museum of Art, The Contemporary Austin, Hirshhorn Museum and Sculpture Garden, Institute of Contemporary Art Philadelphia, Wadsworth Atheneum Museum of Art, Solomon R. Guggenheim Museum, Parrish Art Museum, Addison Gallery of American Art and the Whitney Museum of American Art—also paid a visit.

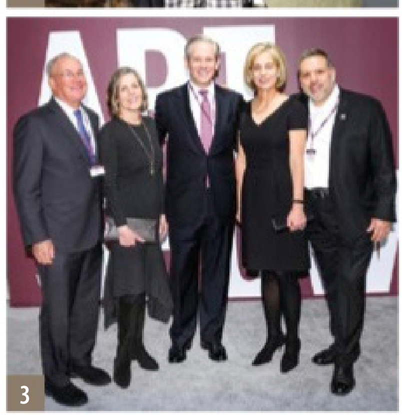
Combined, admission for *The Art Show* and proceeds from the *Gala Preview* raised approximately $1.2 million for Henry Street Settlement, a leading social service, arts and health care organization based in New York.

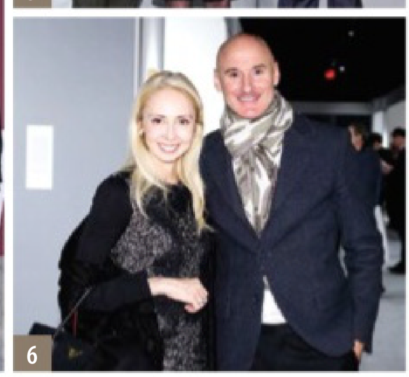
"*The Art Show* has always represented the collaborative spirit of the ADAA and the connoisseurship of our membership, as well as the deep connections of art galleries to the community served through our enduring relationship with Henry Street Settlement," says Andrew Schoelkopf, ADAA's president and co-founder of Menconi + Schoelkopf. "The fair's 2019 edition illustrated this exceptionally well with engaging joint presentations and curated exhibitions that offered new insight into both under-recognized and established figures. We are extremely pleased with the strong attendance by top collectors, museum leaders and patron groups, as well as arts professionals and the general public." ■

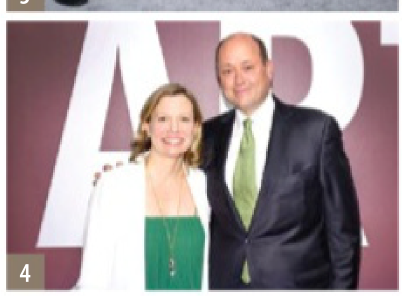












1. Entrance to the drill hall at the Park Avenue Armory. **2.** Jane Holzer, Edith Dicconson and Danny Moynihan. **3.** Peter Rueggen, Becky Rueggen, Ian Hyatt, Leah Hyatt and David Garza. **4.** ADAA executive director Maureen Bray and Andrew Schoelkopf, ADAA president and co-founder of Menconi + Schoelkopf. **5.** Alain Taghipour (left), Elizabeth Duggal and Richard Armstrong. **6.** Melissa Chiu (left), director of the Hirshhorn Museum and Sculpture Garden, and art critic Benjamin Genocchio (right). Photos by Darian DiCianno.

Museum Exhibitions

Insights from top curators about the major exhibitions of historic American art being organized at key American museums.



Frederic Edwin Church (1826-1900), *Valley of Santa Ysabel, New Granada*, 1875. Oil on canvas 39¼ x 60 in. Museum Purchase, 2018.10. On view at Pennsylvania Academy of the Fine Arts.

An Artistic Union

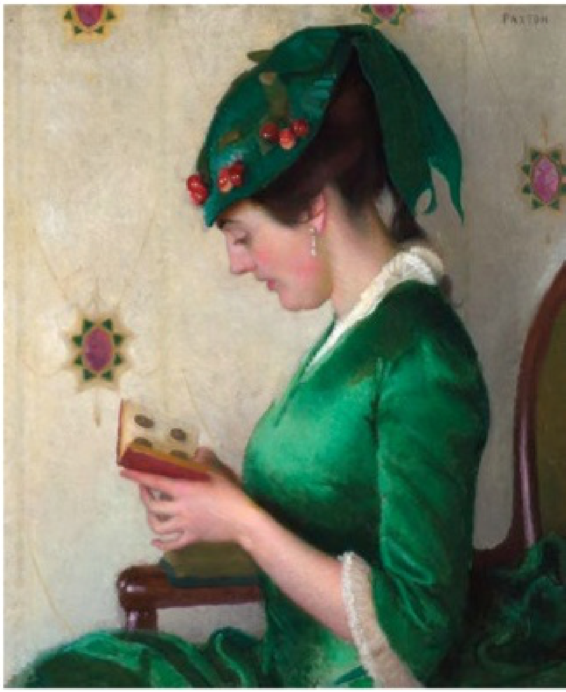
A new exhibition in Memphis examines the work of married artists William McGregor Paxton and Elizabeth Okie Paxton

April 28-July 14
Dixon Gallery & Gardens
4339 Park Avenue
Memphis, TN 38117
t: (901) 761-5250
www.dixon.org

Artists are often guided in their creative process by three uniquely different people: a model, a muse and a manager. Occasionally these roles will overlap, but rarely do they overlap as mightily as they did for Elizabeth Okie Paxton, wife, manager, model and continuous source of inspiration for painter William McGregor Paxton.

William, one of the unequivocal masters of American art, is no stranger to museums, where his work has been exhibited and cherished since before his death in 1941. But rarer are works by Elizabeth, who sacrificed her own career to manage the studio of her husband, both in life and death. On April 28, works by both artists will be shown in the exhibition *An Artistic Partnership* at the Dixon Gallery & Gardens in Memphis, Tennessee. For William, the show will be the first in-depth examination of his work in 40 years, and for Elizabeth, it will be her first exhibition in which her work is the subject of artistic study.

Curator Jane W. Faquin will be presenting 46 works in the exhibition, from both public and private collections around the country. "This is my third show at Dixon. The first was on Helen Turner, the American impressionist, and then on Charles Courtney Curran, which no one had written anything on at that time. For this new exhibit, having come from those shows, we thought it would be fun to do a husband and wife," says Faquin, who refers to Elizabeth as Bettie—thus making the duo, Bettie & Bill. "Of course, Paxton has been shown a lot and written about, but Bettie was a mystery still. We thought there was a lot of opportunity there, and we were right. I just wish we had more paintings from her. William was much more prolific. We found



William McGregor Paxton (1869-1941), *The Album* or *The Green Princess*, 1913. Oil on canvas, 30 x 25 in. Private collection.



William McGregor Paxton (1869-1941), *The Breakfast*, 1911. Oil on canvas, 28 x 34 in. Private collection.



Elizabeth Vaughan Okie Paxton (1877-1971), *The Open Window*, 1921. Oil on canvas, 24¼ x 18¼ in. Museum of Fine Arts, Boston. Bequest of Gertrude H. Donald, 1997.173. Photograph © 2019 Museum of Fine Arts, Boston.

ourselves chasing images of her works from old black-and-white photographs."

The couple, first engaged in 1896, was married just three days into 1899, after which they traveled through Europe and eventually settled at the Fenway Studios, just a short walk down the street from what would eventually become Fenway Park, home of the Red Sox. They had met under the auspices of art at the Cowles Art School in Boston, and their relationship thrived in that setting, even as Elizabeth became her husband's muse and model. A number of works in the exhibition show her in her magnificent beauty as painted by the man who knew her best, her husband. "William came to realize they had a complex relationship. He started out thinking that she was very pretty, and he appreciated her beauty and used her as a model and muse, but then he came to appreciate that she also had a talent," Faquin says. "And though she wasn't as well-known as him, she was quite successful in a much smaller way."

Faquin adds that both of their works were anchored within the Boston School, an art movement that William played a pivotal role within. Boston School works often featured traditional scenes, but with an upper-class veneer layered on top: interiors were fancy and meticulously curated, portrait subjects wore fine materials and fashionable styles, and even the still lifes hinted at a more luxurious lifestyle. It was in these paintings where women played a supporting role within society. "Women were kind of isolated and relegated to the home in the Boston School. [William] painted them cooking and sewing and sweeping floors. There was nothing wrong with that since those were domestic chores back then, but it was things that men typically associated with women," Faquin says, adding that both William and Elizabeth made works that showed women out of the house where they "were less isolated and sequestered."

Elizabeth's works in the show include the still life *At Auction*, from around 1920, and her 1921 oil on canvas *The Open Window*, which the curator calls one of the highlights of the show. "The figure in *The Open Window* stands in such stark contrast to many of the other figures that were being painted then. Bettie knew what it was like to make or sew something, and she brought a certain reality to it," the curator says.

William's works in the show



William McGregor Paxton (1869-1941), *Morning Light*, 1907. Oil on canvas, 21 x 17 in. Private Collection. Image courtesy of A.J. Kollar Fine Paintings, LLC; Seattle, Washington.



William McGregor Paxton (1869-1941), *The Front Parlor*, ca. 1913. Oil on canvas, 27¼ x 22⅛ in. Saint Louis Art Museum. Bequests of Cora E. Ludwig and Edward Mallinckrodt Sr., by exchange, 105:1974.

William McGregor Paxton (1869-1941), *Sylvia*, 1908. Oil on canvas, 49 x 39½ in. Butler Institute of American Art.



include *The Breakfast*, a famous 1911 piece that shows a married couple eating together, and yet doing it in a way that suggests they would have more company if they were alone in separate rooms. He is buried behind an open newspaper, and she—"the domestic diva," says Faquin—seems bored as she turns away from him as a maid exits the room with a plate of dishes. Other pieces include *The Front Parlor*, an elegant interior scene in a room decorated from carpet to mantel to wallpaper in flowers; and also *The Album* or *The Green Princess*, which shows Elizabeth as a model posing in a magnificent green dress as she flips through a small album.

Though Elizabeth sold well when she painted, her career took a backseat to that of her husband's, and she was the caretaker of it when he died in 1941. By 1944 or 1945, she had largely stopped painting and did one of her last works many years later in 1960. She died at the age of 94 years old in Newton, Massachusetts.

She lived there in Newton until she was 90. "She concentrated on keeping [William's] legacy alive," Faquin says. "She wanted to make sure he was never forgotten."

Both artists, William McGregor Paxton and Elizabeth Okie Paxton, will have works on view in *An Artistic Partnership* through July 14 in Memphis. ■



Elizabeth Vaughan Okie Paxton (1877-1971), *At Auction*, ca. 1920. Oil on canvas, 34¼ x 39¼ in. Sheldon Museum of Art, University of Nebraska-Lincoln. Gift of Carl and Jane Rohman through the University of Nebraska Foundation, U–5584.2009. Photo © Sheldon Museum of Art.

Water Works

An upcoming exhibition at Pennsylvania Academy of the Fine Arts explores Philadelphia's impact on American art

June 28-December 29

Pennsylvania Academy of the Fine Arts
118-128 North Broad Street
Philadelphia, PA 19102
t: (215) 972-7600
www.pafa.org

Thomas Cole (1801-1848), acknowledged as the father of the Hudson River School of landscape painters, immigrated to Philadelphia from England in 1818. He first worked there as a wood engraver. The Pennsylvania Academy of the Fine Arts (PAFA) had been exhibiting American landscapes since its first annual exhibition in 1811. During his time in Philadelphia, Cole studied at PAFA and was highly influenced by artists such as Thomas Doughty (1793-1856) and Thomas Birch (1779-1851) who showed there.

PAFA has mounted an exhibition demonstrating its and Philadelphia's influence on American art. *From the Schuylkill to the Hudson: Landscapes of the Early American Republic* opens June 28 and continues through December 29 in the Fisher Brooks Gallery in the Samuel M.V. Hamilton Building next door to its original Frank Furness National Historic Landmark building.

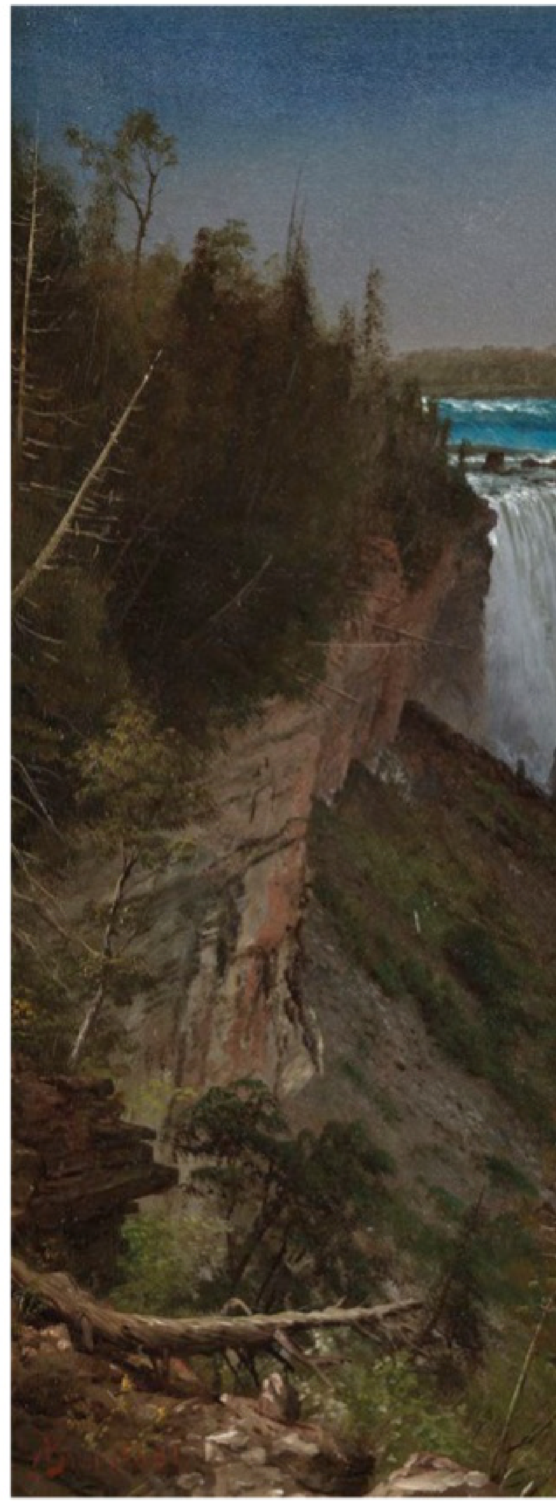
PAFA's curator of historical American art, Dr. Anna O. Marley, had a curator's dream opportunity "to take a deep dive into PAFA's treasure trove of landscape paintings dating from the United States' founding in 1776 to its centennial in 1876. As a scholar of early American landscape in paintings as well as in the decorative arts, I am excited to share the untold story of Philadelphia's role in the development of landscape representation in the United States. I hope this exhibition will appeal to audiences fascinated with the history of Philadelphia and its waterways, environmental and civic histories, and lovers of romantic American landscape painting."

A companion and concurrent exhibition, *Etch and Flow,* will feature prints by artists associated with the American Etching Revival and impressionism—including James Abbott McNeill Whistler, Thomas Moran, Mary Nimmo Moran, Margaret M. Taylor, Edith Loring Peirce, Childe Hassam and Daniel Garber. It will be shown in the landmark building.

Brooke Davis Anderson, PAFA's Edna S. Tuttleman Director, comments, "Dr. Marley's exhibition is an almost radical proposition for American art history because she is arguing for an expanded understanding of landscape painting in America and showing us that Philadelphia has an established tradition before New York. I am looking forward to the debate and conversation this exhibition invites."

Among the highlights of the exhibition are works acquired over the past 10 years by Cole, Moran, Albert Bierstadt, David Johnson and Frederic Church. A stunning oil on paper by Bierstadt (1830-1902), another immigrant artist, is his view of *Niagara*, 1869, acquired in 2015.

Philadelphia's Fairmount Water Works built in the mid-19th century is still a tourist destination today. Birch depicted the neo-classical buildings in his 1821 oil that also shows boat traffic

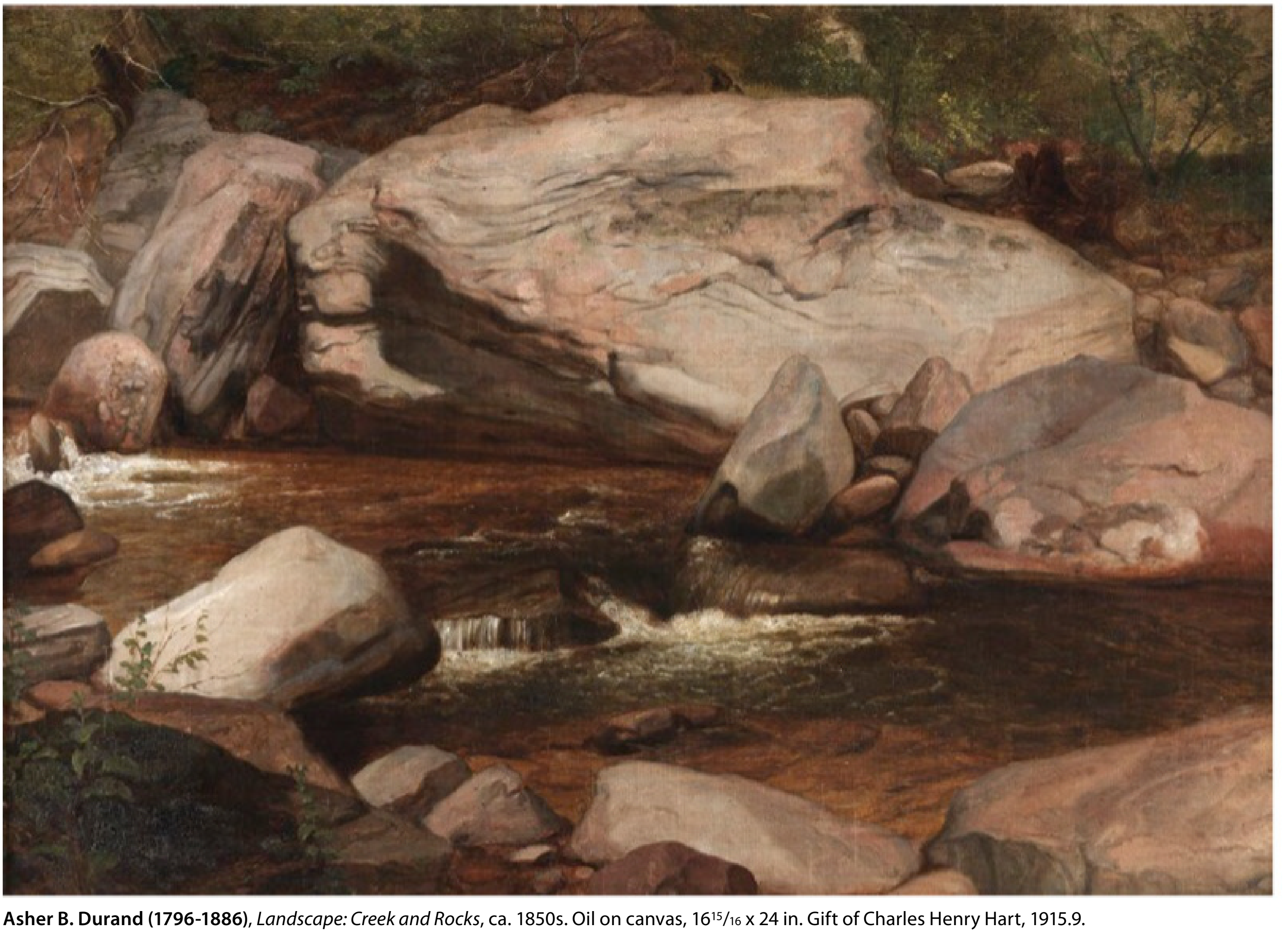


Albert Bierstadt (1830-1902), *Niagara*, 1869.
Oil on paper laid down on canvas, 19 x 27 in.
Joseph E. Temple Fund, 2015.18.





Thomas Birch (1779-1851), *Fairmount Water Works*, 1821. Oil on canvas, 20⅛ x 30$^{1}/_{16}$ in. Bequest of Charles Graff, 1845.1.



Asher B. Durand (1796-1886), *Landscape: Creek and Rocks*, ca. 1850s. Oil on canvas, 16$^{15}/_{16}$ x 24 in. Gift of Charles Henry Hart, 1915.9.



Edmund Darch Lewis (1835-1910), *View of the Schuylkill River with Memorial Hall in the Background*, 1876. Oil on canvas, 30¼ x 48 in. Private Collection, Chestnut Hill, STH037.

on the Schuylkill River.

Edmund Darch Lewis (1835-1910) was born in Philadelphia, exhibited at PAFA when he was 19 and at 24 was elected an associate of the academy. His *View of the Schuylkill River with Memorial Hall in the Background*, 1876, is on loan from a private collection. It shows the influence of his having studied under the Hudson River School painter Paul Weber who immigrated to Philadelphia and began showing at PAFA in 1849.

The museum notes, "In addition to exhibiting paintings and prints, we will share with visitors the broader story of landscape representation in Philadelphia by including decorative ceramics produced both locally and globally." Cole's *The Falls of Niagara, U.S.* was reproduced on an earthenware platter, around 1834 to 1850, by William Adams and Sons Factory in England. It is on loan from the Winterthur Museum. ■



William Adams and Sons Factory, after Thomas Cole, *The Falls of Niagara, U.S.*, ca. 1834-50. Earthenware, lead glaze, 19⅞ x 16⅜ in. Winterthur Museum, STH044.

Celestial Visions

A new traveling exhibition sheds light on pioneer modernist painter Agnes Pelton

Through September 8
Phoenix Art Museum
1625 N. Central Avenue
Phoenix, AZ 85004
t: (602) 257-1880
www.phxart.org

Creating artwork light years ahead of their time is a common thread between Georgia O'Keeffe, Hilma af Klint and Agnes Pelton. However, unlike O'Keeffe, who is well-known as the "Mother of American modernism," and Swedish artist af Klint, whose work just left New York's Solomon R. Guggenheim Museum in April, a survey of Pelton's work has not been conducted in more than 23 years. That is, until this past March, when Phoenix Art Museum became the first stop on a U.S. tour of the artist's ethereal paintings. *Agnes Pelton: Desert Transcendentalist* will be on view at the museum, located in Phoenix, Arizona, until September. After Phoenix Art Museum, the exhibition will travel to the New Mexico Museum of Art in Santa Fe. Later, it will head to the Whitney Museum of American Art in New York City, and commence its tour at the Palm Springs Art Museum in California. As many of Pelton's works were inspired by the desert and Palm Springs, which served as her final home, the tour is aptly planned—both in a metaphorical and geographical sense—to pay homage to the artist.

Born to American parents in Stuttgart, Germany, in 1881, Pelton and her family returned to America in 1888. Pelton went on to graduate from the Pratt Institute in Brooklyn,



Agnes Pelton (1881-1961), *Ascent (aka Liberation)*, 1946. Oil on canvas, 32 x 21 in. Courtesy of Michael Rosenfeld Gallery LLC, New York, NY.



Agnes Pelton (1881-1961), *The Fountains*, 1926. Oil on canvas, 36 x 31½ in. Collection of Georgia and Michael de Havenon.

New York, and exhibited in *The Armory Show*—aka the *International Exhibition of Modern Art*—in 1913, although she didn't begin her early abstractions until the mid-1920s. A woman ahead of her time, she opted to move to Cathedral City, California, in 1932 to get away from the mainstream arts community.

It was here that Pelton began exploring different spiritual beliefs. "She was interested in Agni Yoga and read many different sources for that spirituality," says Gilbert Vicario, the Selig Family Chief Curator at Phoenix Art Museum. "She also had a great interest in Theosophy and was a member of a Theosophy group for artists, writers and other spiritual thinkers. There was also an interest in Buddhism and transcendence."

Vicario adds, "She ended up melding



Agnes Pelton (1881-1961), *The Blest,* 1941. Oil on canvas, 37½ x 28¼ in. Courtesy of Michael Rosenfeld Gallery LLC, New York, NY.
Photo by Martin Seck.

that with the desert landscapes she fell in love with." This resulted in Pelton's spiritual abstractions, a hallmark of her career. Although she painted conventional desert landscapes and portraits to pay the bills, her abstract studies of earth and light, in addition to her biomorphic compositions of delicate veils, shimmering stars and atmospheric horizon lines, would eventually define her as an artist.

Much like O'Keeffe, who was six years Pelton's junior and also studied with Arthur Wesley Dow in Massachusetts, Pelton took a liking to flowers, creating many flora-based works. "Flowers are very spiritual to her," Vicario says. While comparisons are often drawn between the two artists, Vicario says there isn't much in the way of evidence that O'Keeffe or Pelton ever met or even had any contact. He adds, "They worked very parallel but also in very different ways."

To examine the scope of Pelton's work in a broader context, *Desert Transcendentalist* surveys her among other international artists who also created spiritual and esoteric abstractions, including occultist Helena Petrovna Blavatsky, Wassily Kandinsky and af Klint.

"When you start looking at the work, in my mind, it begins referencing Kandinsky, especially in her earlier work in the '20s," says Vicario. "There, you see some really wild composition."

Because Pelton didn't have connections in the elite art markets of her time, her work, until recently, has been overshadowed by better-known artists from the American modernism movement.

"She painted at the maximum about 100 abstractions, and we believe that about 40 of them were lost or destroyed, so we have a very finite about of work that we are able to examine," explains Vicario. "To me, Agnes was a discovery. I think the number one purpose of this exhibition is to introduce her to a new generation and get them excited about who she was. It's an opportunity to firmly place her once and for all in the history of American art." ■



Agnes Pelton (1881-1961), *Messengers*, 1932. Oil on canvas, 28 x 20 in. Collection of Phoenix Art Museum; Gift of The Melody S. Robidoux Foundation.



Agnes Pelton (1881-1961), *Day*, 1935. Oil on canvas, 24¼ x 23½ in. Collection of Phoenix Art Museum; Gift of The Melody S. Robidoux Foundation.

Wet Wash

An exhibition at the Chrysler Museum of Art surveys the rise and growth of the dynamic art form of watercolor

Through June 23
Chrysler Museum of Art
1 Memorial Place
Norfolk, VA 23510
t: (757) 664-6200
www.chrysler.org

The medium of watercolor ushered in a sense of freedom in American art—one of expression, fluidity and diversity, both in its literal aesthetics and in more subtle, figurative ways. While the medium had been somewhat popular in the United States, it wasn't until 1866 with the founding of the American Society of Painters in Water Colors that it began to gain traction. The exhibitions they held were grand spectacles and were some of the first to consider exhibition design as an important element in displaying works of art—often with peculiar plant installations and outlandish colored walls. "The attention garnered by the Water Color Society exhibitions focused a lot of attention on what artists were doing with watercolor," says Corey Piper, Brock Curator of American Art at the Chrysler Museum of Art in Norfolk, Virginia.

Through June 23, the Chrysler Museum hosts an exhibition celebrating the dynamic medium with 44 works by a total of 32 artists ranging from 19th-century to modern



Thomas Moran (1837-1926), *Shoshone Falls, Snake River, Idaho*, ca. 1875. Watercolor on paper board, 10 x 14 in. Chrysler Museum of Art. Gift of Hugh Gordon Miller, 60.52.47.



Charles Ephraim Burchfield (1893-1967), *Watering Time*, 1921. Watercolor and gouache on paper mounted on board, 28½ x 41 in. Chrysler Museum of Art. Gift of Walter P. Chrysler Jr., 71.626.

works. "Thomas Moran, William Trost Richards, artists who were still painting in oils, really turned their attention toward watercolors. Watercolor got a lot of artists really pushing the boundaries in terms of what could be done, as well as the technical skill and qualities," says Piper. "It was a really pivotal event, but it was also seen as a more democratic institution," he elaborates on the formation of the Water Color Society. It allowed for more experimentation and diversity, and women artists were more welcome in the group, he adds. He continues: toward the end of the 19th century, you have Winslow Homer and John Singer Sargent—very removed from the British style of focusing on subject matter directly from nature—shifting to a focus that was more about the artist's personal ideas and experiences.

Other artists whose work can be explored in the exhibition, titled *Watercolor: An American Medium*, include John William Hill, John La Farge, Charles Demuth, John Marin, Marguerite Zorach, William Zorach, Andrew Wyeth, Milton Avery and Maurice Brazil Prendergast, among many others.

Sargent's *Palazzo Rezzonico*, painted around 1902 to 1904, depicts the Ca' Rezzonico in Venice, Italy, a building of breathtakingly ornate architecture that still stands to this day. "It's really a spectacular work," says Piper. "It's where he stayed the first time he went to Venice, so he had a relationship with it...I think what's so spectacular about it is the challenge he's posed of 'how do you depict a white building?' So he's really exploiting the medium to great effect." Piper explains that the white highlights seen in the columns of the building are simply the pure white of the paper itself, set against shadows of simple browns, oranges and purples. Sargent had "a really strong command of what he wanted to do," says Piper. "It's much more stripped down and very basic…He can create a stunning work in just an economy of means."

A marine scene from a lesser known artist, Adele Williams, demonstrates the diversity of creators celebrated in the show, one of the most exciting aspects of the exhibition, Piper says. *Fishing Boats at Gloucester*, a mellow piece with soothing, muted colors, is one of the very first works to establish the Chrysler's collection, Piper explains. "The goal of this exhibition is to uncover some of those stories."

Perhaps one of the most fitting works in the show to represent



John Singer Sargent (1856-1925), *Palazzo Rezzonico*, ca. 1902-1904. Watercolor on paper, 20 x 12¾ in. On loan from a private community collector.



Francis Hopkinson Smith (1838-1915), *Forest Scene*, 1874. Watercolor and graphite drawing on paper, 16¼ x 22 in. Chrysler Museum of Art. Gift of Walter P. Chrysler Jr., 71.2178.



watercolor as a medium is William Zorach's *A Rainy Day,* a 1944 seascape taken outside the Zorach's home in Maine, gifted to the museum by the artist. The piece, Piper explains, is a typical landscape, with lots of freewheeling brushwork, but when viewed closely, reveals tons of little spots scattered sporadically across the composition. The specks, it turns out, were actually rain drops that had fallen onto the canvas while Zorach was painting. "This great creativity alchemy that creates that dazzling, stunning work of art—all of these elements are necessary to create these great watercolors," says Piper. "I love the artist embracing that happenstance...it becomes a part of the work of art."

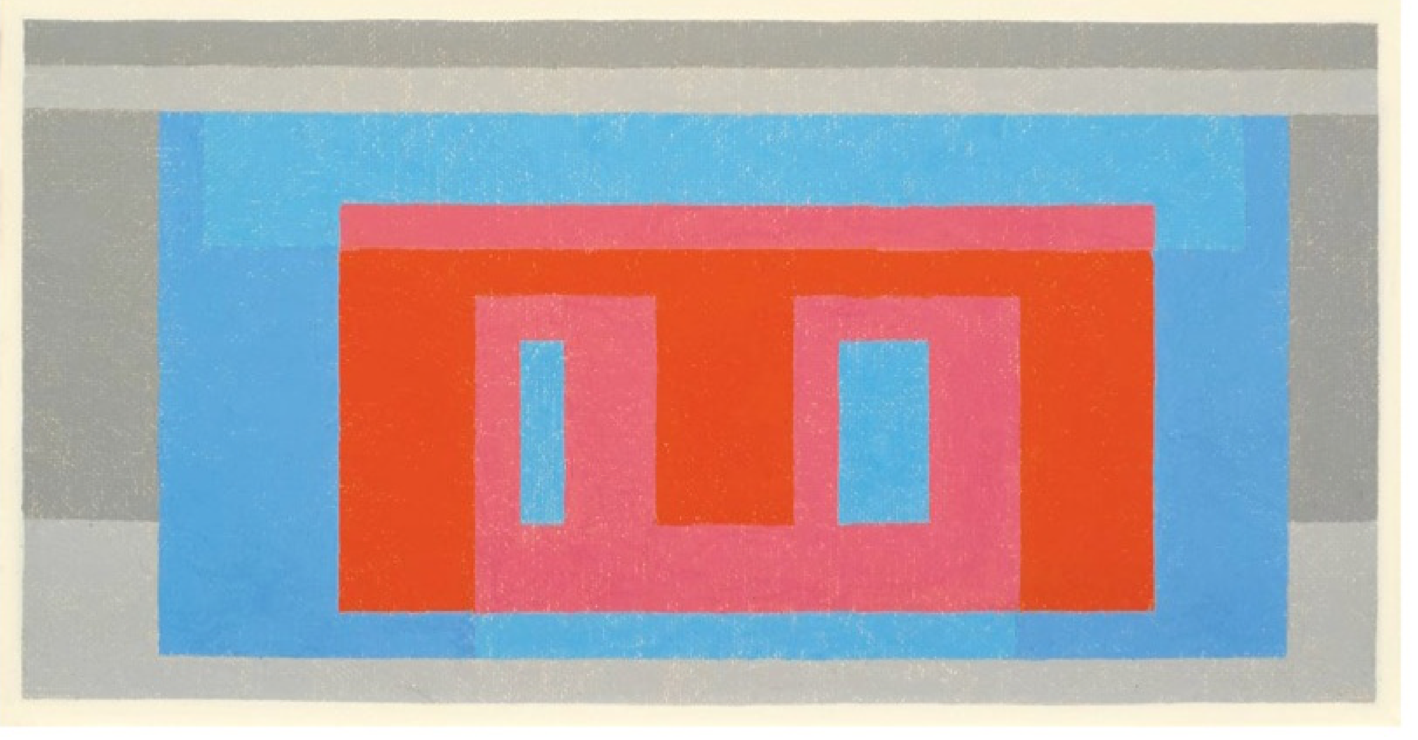
The exhibition engages partners in the community to tell a richer, more complete story of American art, built from the permanent collection of the Chrysler Museum, Hampton University Museum and private collectors. ■

Adele Williams (1868-1952), *Fishing Boats at Gloucester*, ca. 1900-1910. Watercolor, gouache and graphite on paper, 18½ x 15½ in. Chrysler Museum of Art. Gift of the Norfolk Society of Arts, 17.1.1.

This is the Modern World

The Heard Museum in Phoenix is the last stop for Josef Albers in Mexico

Scan for VIDEO



Josef Albers (1888-1976), *Tenayuca I*, 1942. Oil on Masonite. The Josef and Anni Albers Foundation, Bethany, CT, 1976.

Through May 27
Heard Museum
2301 N. Central Avenue, Phoenix,
AZ 85004 t: (602) 252-8840
www.heard.org

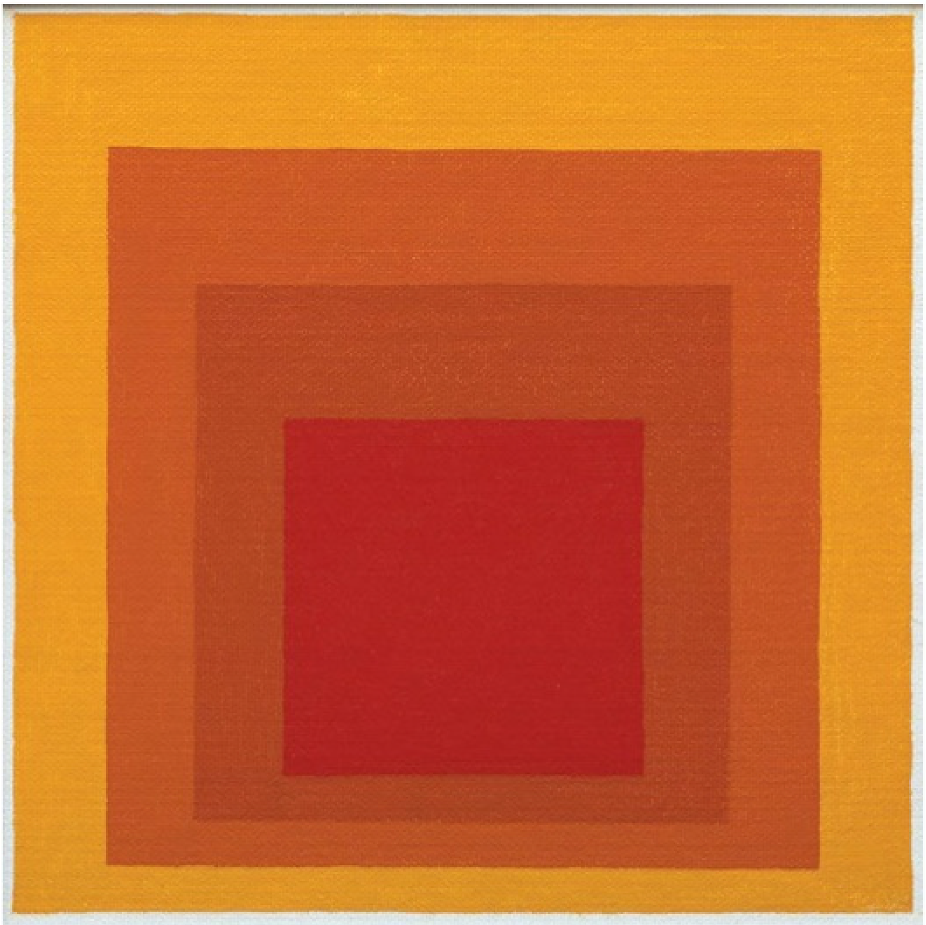
From 1930 to 1960, Josef Albers and his wife Anni traveled south to Mexico more than a dozen times. It was on these trips where the two fell in love with the pre-Columbian art and architecture that would influence Josef for the remainder of his career. This is even more important considering that Albers was the head of the painting program at the legendary Black Mountain College in Ashville, North Carolina, during this same period and taught



Anni Albers (1899-1994), *Josef Albers, Mitla*, 1935-39. The Josef and Anni Albers Foundation, Bethany, CT, 1976.



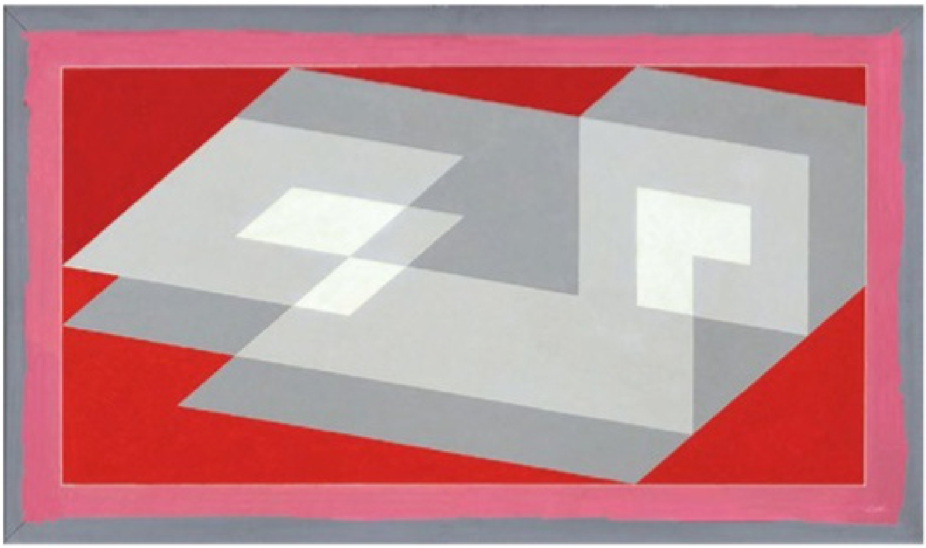
Josef Albers (1888-1976), *Ballcourt at Monte Alban, Mexico*, ca. 1936-37. Gelatin silver print. The Josef and Anni Albers Foundation, Bethany, CT, 1976.



Josef Albers (1888-1976), *Study for Homage to the Square, Closing*, 1964. Acrylic on Masonite. Solomon R. Guggenheim Museum, New York, gift, The Josef Albers Foundation, Inc., 1996.

American artists such as Ruth Asawa, Ray Johnson, Robert Rauschenberg, Cy Twombly and Susan Weil.

"Through his close attention to ancient architecture, Josef Albers developed new modes of seeing the modern world," says Lauren Hickson, Associate Curator of Collections at the Guggenheim Museum in New York. "This exhibition of his celebrated paintings, along with lesser-known photographs and collages, reveals the complex and often surprising roles of place, time and spirituality in Albers' body of work."



Josef Albers (1888-1976), *Luminous Day*, 1947-52. Oil on Masonite. The Josef and Anni Albers Foundation, Bethany, CT, 1976.

The exhibition, which opened at the Guggenheim Museum in 2017, includes rarely seen early paintings by Albers, including some from the *Homage to the Square* and *Variant/Adobe* series, works on paper and a selection of photographs and photo-collages.

According to the museum, the photographic works "reveal a visual conversation Albers created in response to his frequent visits to Mexico to view archaeological sites as early as the 1930s, illustrating the nuanced relationship between the geometry and design elements of pre-Columbian monuments and the artist's iconic abstract canvases and works on paper. Accompanying the artworks are a series of letters, personal photographs, studies and other ephemera."

The exhibition features six sites in Mexico that the Albers frequented the most, including sites such as Teotihuacan, Chichen Itza, Monte Alban and Mitla. ■

Designer's Universe

A traveling exhibition for Alexander Girard is the first major retrospective of the celebrated designer's work



May 5-October 27

Museum of International Folk Art
706 Camino Lejo
Santa Fe, NM 87505
t: (505) 476-1200
www.internationalfolkart.org

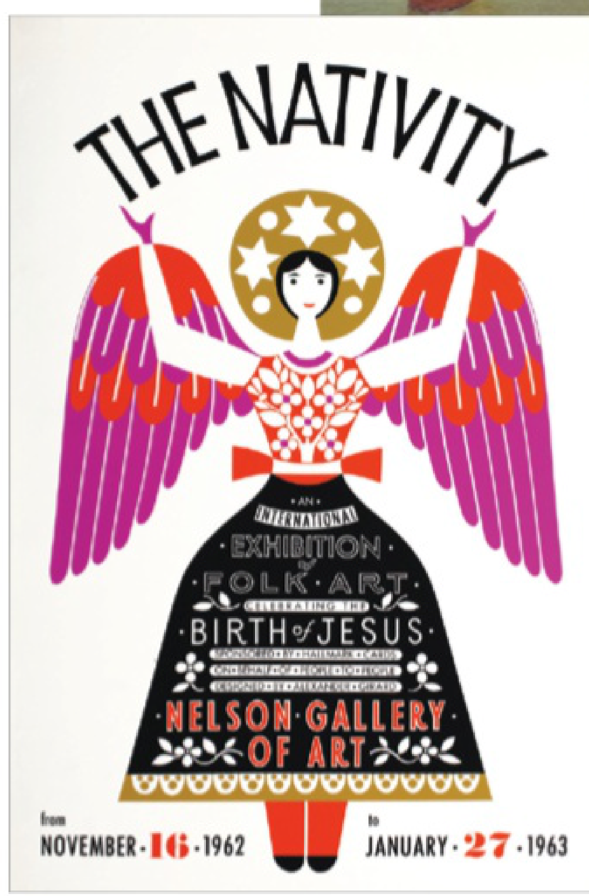
Alexander Girard (1907-1993) believed "Infinite are man's expressions of beauty and love; open your eyes, your ears and your heart to them and you will unite the peoples of the world."

Girard and his wife, Susan, began collecting folk art in 1939 on their honeymoon to Mexico. In 1981 he designed a wing of the Museum of International Folk Art (MOIFA) in Santa Fe, New Mexico, to which he and Susan donated 100,000 works from their personal collection including folk art, toys, miniatures and textiles. His innovative installation of 10,000 of those objects in tableaux of villages, titled *Multiple Visions*, has now been enhanced with "interpretive and interactive elements designed for the 21st century." Girard had said, "I believe we should preserve this evidence of the past, not as a pattern for sentimental imitation, but as nourishment for the creative spirit of the present."

The museum will host a traveling exhibition of Girard's "own designs in textiles, furniture and sculptures, as well as numerous sketches, drawings and collages never shown before," May 5 through October 27.



Alexander Girard in his studio in the early 1950s. Photographed by Charles Eames.



Alexander Girard (1907-1993), poster for *The Nativity* exhibition of folk art, 1962. Nelson Gallery of Art / designed and curated by Alexander Girard. Alexander Girard Estate, Vitra Design Museum.



The Miller House (1953-1957) in Columbus, Indiana, is filled with interior design elements by Alexander Girard. Photographed by Balthazar Korab. Courtesy the Library of Congress.

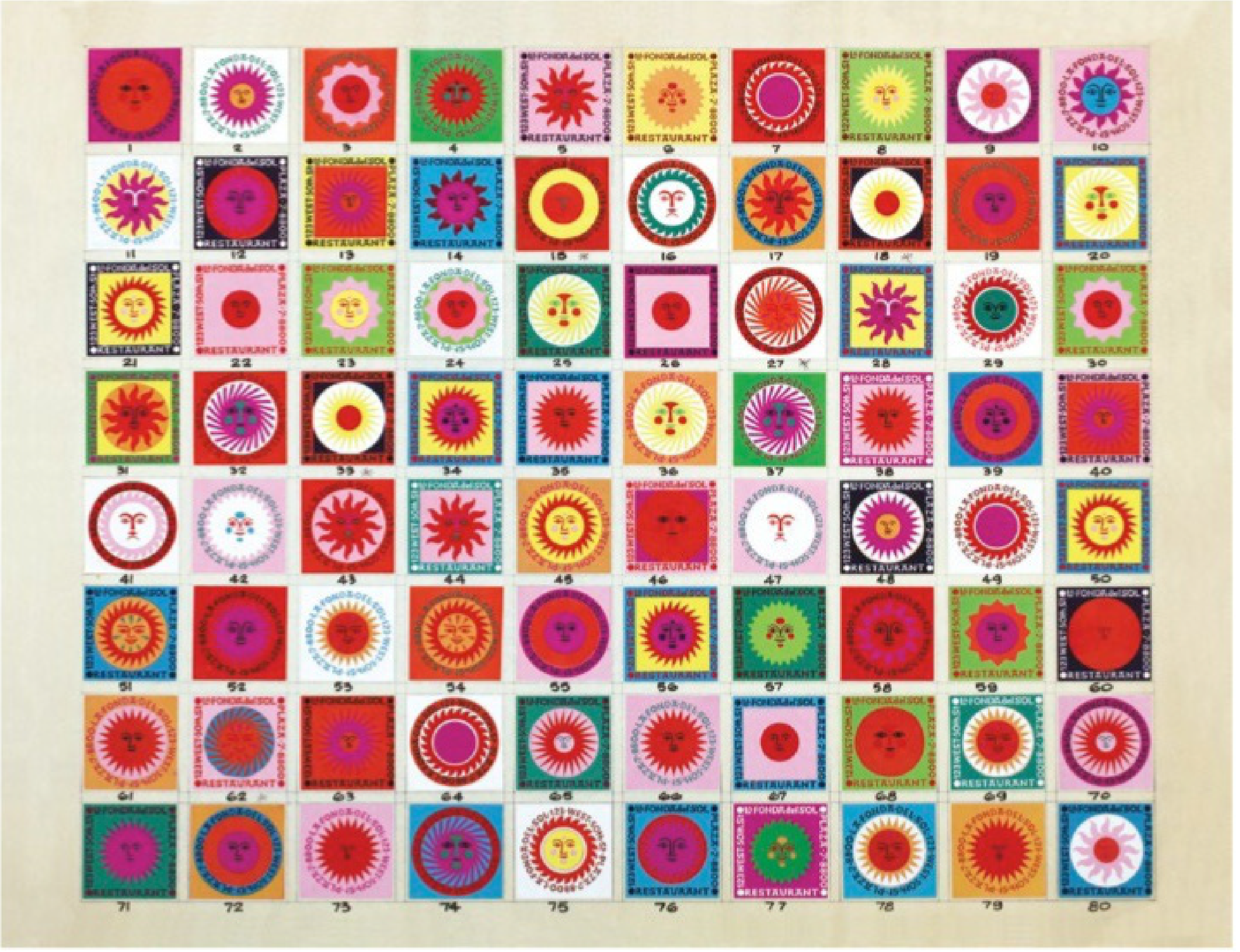
"*Alexander Girard: A Designer's Universe* is the first major retrospective on Girard's work, organized by the Vitra Design Museum in Germany. It opens a door to his creative universe and shows his close relationships with contemporaries such as Charles and Ray Eames, Eero Saarinen, Andy Warhol, Rudi Gernreich and many others."

Girard and his family were living in Grosse Pointe, Michigan, in what he called "a grey, conservative neighborhood" when they visited the Southwest and fell in love with Santa Fe. The Vitra Museum notes, "Girard was entranced by the piñon-studded high desert, the startling clarity of the light, the pink and earthy adobe construction that was so different from the drab, tall cities of the east." The family moved to Santa Fe in the 1950s.

MOIFA's director Khristaan Villela says, "Girard is a local hero of sorts. His designs had an impact on local facilities such as the Compound Restaurant and St. John's



Alexander Girard (1907-1993), *Armlehnenstuhl No. 66310*, 1967. Series production by Herman Miller Furniture Co., collection of Vitra Design Museum. Photo © Vitra Design Museum, Jürgen Hans.



Alexander Girard (1907-1993), design for matchboxes of restaurant La Fonda del Sol, 1960. Alexander Girard Estate, Vitra Design Museum.

College. The exhibition and public programs will illuminate the relationship of folk art to modernism and design." She continues, "Georgia O'Keeffe and Alexander Girard were great friends and shared the spare, modernist aesthetic which defined their respective practices."

The Georgia O'Keeffe Museum will host programs "to celebrate her association with him, speaking expertly to the relationship and influences of two of the 20th century's most formidable icons in the world of art and design."

Through July the IAIA Museum of Contemporary Native Arts will present *Action/Abstraction Redefined*, featuring artwork that challenges "stereotypical expectations of Indian art by experimenting with American modern art movements such as abstract expressionism and combining them with influences from their own art traditions. American designers have borrowed freely from Native design elements as witnessed in consumer logos, branding and other forms of cultural borrowing. The exhibition will examine how Native artists are responding with their own design directions."

Among the projects featured in the exhibition is the Miller House, Columbus, Indiana (1953-1957). The house was designed by Saarinen. Girard designed the interiors and Dan Kiley designed the gardens. J. Irwin Miller was chairman of Cummins Engine Company and brought some of the most important architects of the mid-20th century to design buildings in Columbus.

In 1952, Girard established the textile division for the international furniture company Herman Miller. He was the company's director of design until 1973. Many of his fabrics and designs are in the exhibition including his *Arm Chair No. 66310*, 1967, and his *Black and White, Environmental Enrichment Panel #3035*, 1971.

Girard said "Art is only art if it is synonymous with living" and described himself as "a reasonable and sane functionalist tempered by irrational frivolity." ■



Alexander Girard (1907-1993), *Black and White, Environmental Enrichment Panel #3035*, 1971. Cotton, 57 8/10 x 46 8/10 in. For Herman Miller Furniture Co. Vitra Design Museum, Alexander Girard Estate.

AUCTIONS

Major works coming up for sale at the most important auction houses dealing in historic American art.



Sanford Robinson Gifford (1823-1880), *Twilight in the Adirondacks*. Oil on canvas, 9¼ x 15½ in. Available at Christie's May 22 sale. **Estimate: $400/600,000**

PREVIEWS

REPORTS

Modernist Classics

Examples of American modernism will be highlights in Christie's May 22 American art sale in New York

May 22, 10 a.m.
Christie's
20 Rockefeller Plaza,
New York, NY 10020
t: (212) 636-2000
www.christies.com

Propelled by the momentum of last year's Peggy and David Rockefeller Collection—which realized $832 million in sales, $107 million for American art alone—Christie's has returned with the Michael Scharf Family Collection, another important collection that emphasizes American modernism.

"This is one of the best modernist collections in private hands," says Paige Kestenman, Christie's associate vice president and specialist in the American art department. "We have the finest examples from the Stieglitz Circle, Georgia O'Keeffe, Arthur Dove, Marsden Hartley…all top-quality American modernism. It's a category that transcends the typical American art collector. And by offering key collections, like the Rockefeller or Scharf collection, we are expanding the core base of collectors because we're offering important works from the icons."

Kestenman says that Christie's has a growing investment in American modernism, adding that in 2018 the auction house sold $275 million in American art, with $200 million of it coming directly from American modernism alone. "There is an appetite out there," she says. "We have been fortunate enough to have access to these categories that have brought collectors out of the woodwork."



Norman Rockwell (1894-1978), *The Homecoming*, 1945. Oil, 28 x 22 in., signed lower right: 'norman/rockwell'. **Estimate: $4.5/6.5 million**

Several key highlights from the sale include O'Keeffe's 1919 oil work *Inside Red Canna*, estimated at $4 million to $6 million. "O'Keeffe is best known for her magnified depictions of flowers and this is among her earliest works, certainly one of her first explorations in what she is best known for as an American icon," Kestenman says. "The colors are fabulous, and the work is interesting because it uses more angular forms than other examples. This is a very strong and dynamic abstracted



George Bellows (1882-1925), *Shipyard Society*, 1916. Oil on panel, 30 x 38 in., signed lower right: 'Geo Bellows'. **Estimate: $4/6 million**

version. Where other pieces take a more voluptuous and feminine form, this turns it into a more masculine, hard-edged depiction."

The O'Keeffe is from the Scharf Collection, as is another highlight, Dove's *River Bottom, Silver, Ochre, Carmine, Green*, estimated at $3 million to $5 million. Kestenman says the Dove is one of the most important works by the artist to come to the market. "You can see him being influenced by nature but pushing it into abstraction. For this he was taking information just by looking down into the water of a river and seeing what was underneath and seeing this abstracted overlay," the specialist says. "He creates the reverberating orbs that are really fantastic. He also used metallic paint, which shows his experimental use of media to get a sense of the shimmer of light on water."

Hartley's painting, also from the Scharf Collection, is *Abstraction*, estimated at $1.2 million to $1.8 million. Other works include Charles Green Shaw's *Plastic Polygon* (est. $250/350,000), Oscar Bluemner's *Old Canal Port, New Jersey* (est. $600/800,000), and Konrad Cramer's *Abstraction* (est. $80/120,000).

Outside the Scharf Family Collection, Christie's will offer George Bellows' *Shipyard Society*, a 1916 oil on panel estimated at $4 million to $6 million. The work is being offered by the Virginia Museum of Fine Arts, guaranteeing it as a museum-quality work, Kestenman says.

The museum's original label for the work ties it to Bellows' life and the time in which it was created: "A realist painter celebrated for his forceful depictions of urban life—from street and park scenes to the gritty world of boxing—Bellows, like many of his New York colleagues, spent summers in cooler climes, usually by the sea. In 1916 he traveled to Camden, Maine, where he encountered a new



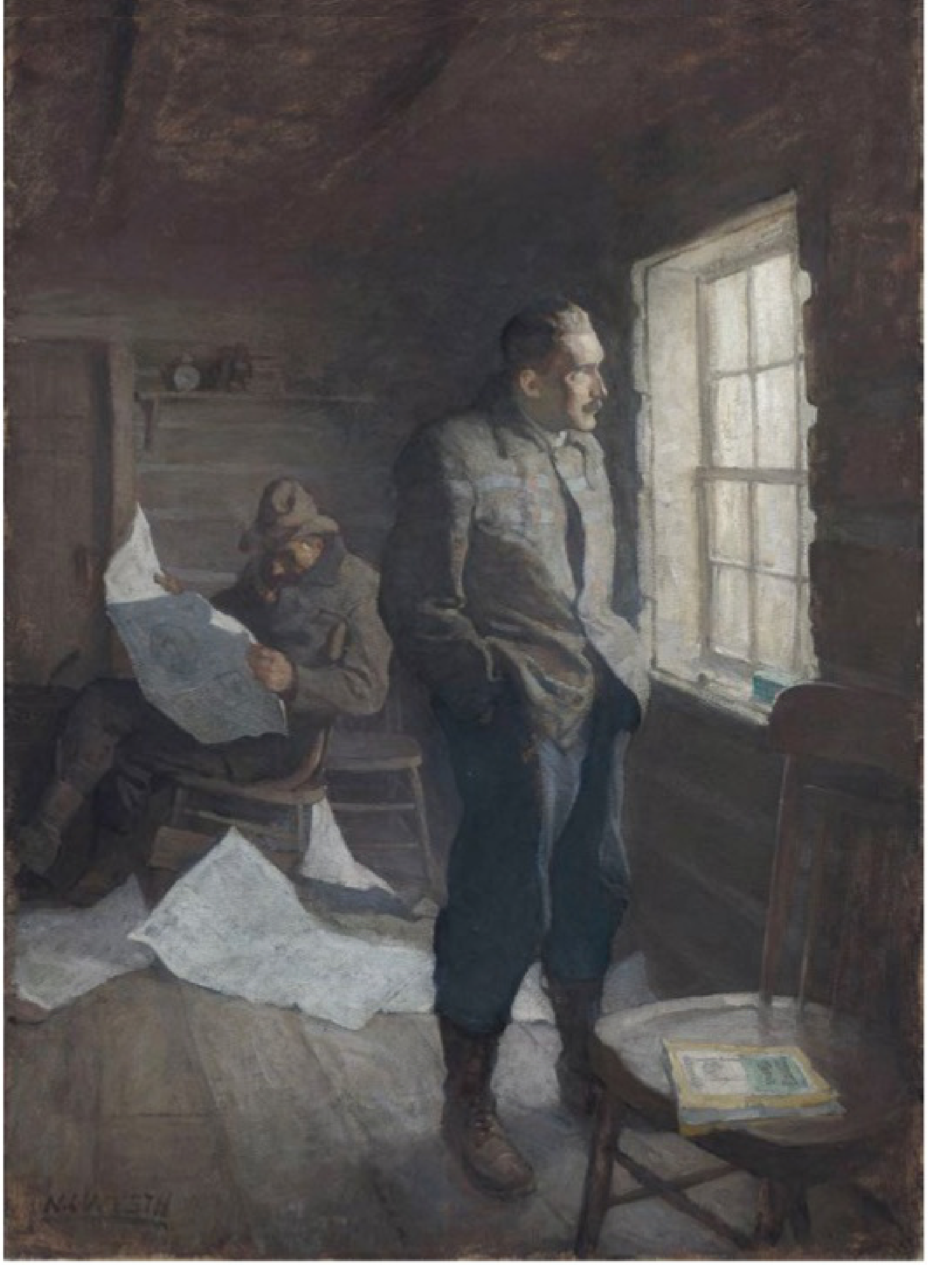
Arthur Dove (1880-1946), *River Bottom, Silver, Ochre, Carmine, Green*. Oil on canvas, 24 x 18 in. **Estimate: $3/5 million**



Georgia O'Keeffe (1887-1986), *Inside Red Canna*, 1919. Oil on canvas, 22 x 17 in. **Estimate: $4/6 million**



Oscar Bluemner (1867-1938), *Old Canal Port, New Jersey*, ca. 1914, 1916-17 and 1931. Oil on board, 15 x 20 in. **Estimate: $600/800,000**



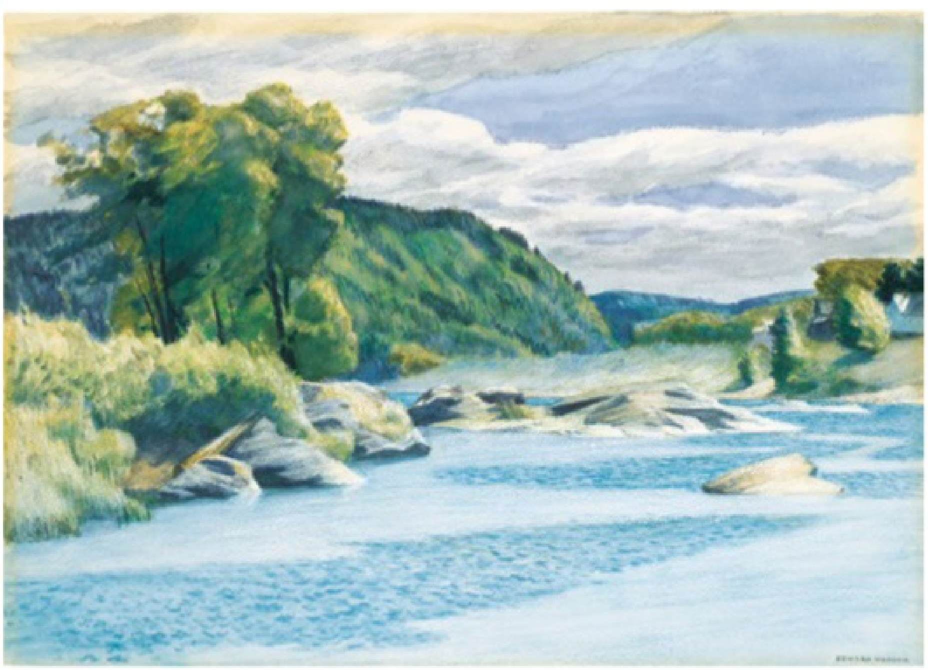
N.C. Wyeth (1882-1945), *"There fell a long silence …"*, 1911. Oil on canvas, 34 x 25 in.
Estimate: $200/300,000

subject; *Shipyard Society* is one of five works Bellows painted on the theme of shipbuilding. The 1914 outbreak of World War I in Europe had been a boon to Maine shipbuilding, and the industry's physical and social dimensions were an irresistible draw for the artist. Explaining this appeal in the rhetoric of wartime patriotism, Bellows spoke of the shipbuilder's noble craft and its impact on his imagination. Yet this engaging painting is as concerned with the spectacle of the construction effort as with the physical work itself. The cast of multigenerational characters—conversing, flirting, scratching—introduces a sense of warmth and humor to the scene."

Another important work being offered is Norman Rockwell's 1945 illustration *The Homecoming*, estimated at $4.5 million to $6.5 million. The work, a classic image from the master of American illustration, shows a returning soldier being greeted by his family and neighbors. It will join *Windy Day*, a 1938 watercolor on paper from Edward Hopper. The artist painted the White River in Vermont. It is estimated at $1 million to $1.5 million. Another landscape is William Merritt Chase's *Shinnecock Landscape*, estimated at $250,000 to $350,000.

Christie's will also feature strong works from the Hudson River School, including Sanford Robinson Gifford's *Twilight in the Adirondacks* (est. $400/600,000) and a work by William Trost Richards.

Additionally, Western art will have a major presence in the sale with important works from N.C. Wyeth, Henry Farny, Alfred Jacob Miller and a variety of pieces from Taos Society of Artists members Eanger Irving Couse, Kenneth Adams, Oscar E. Berninghaus, E. Martin Hennings and Walter Ufer. ■



Edward Hopper (1882-1967), *Windy Day*, 1938. Watercolor on paper, 19½ x 28 in.
Estimate: $1/1.5 million

Special Examples

Sotheby's brings works by Milton Avery and Thomas Hart Benton to its May 21 American art sale in New York

May 21

Sotheby's
1334 York Avenue
New York, NY 10021
t: (212) 606-7000
www.sothebys.com

American modernism, Western paintings and bronzes, regionalism and Hudson River School paintings are just a small sampling of offerings that will be available May 21 at Sotheby's next American art auction in New York City.

Highlights in the sale include Milton Avery's *Two Figures on Beach*, painted in 1950. The work comes on the tail end of Avery's most productive and critical period that begins in the mid-1940s. The work shows two abstract forms, presumably in swimsuits, lying in opposite directions and facing away from the viewer. The exaggerated shapes is pure Avery, as is the blocks of color. "I do not use



Thomas Hart Benton (1889-1975), *Desert Dawn*, 1961. Oil on canvas laid down on panel by the artist, 16 x 20 in., signed and dated lower right: ''61'.
Estimate: $500/700,000



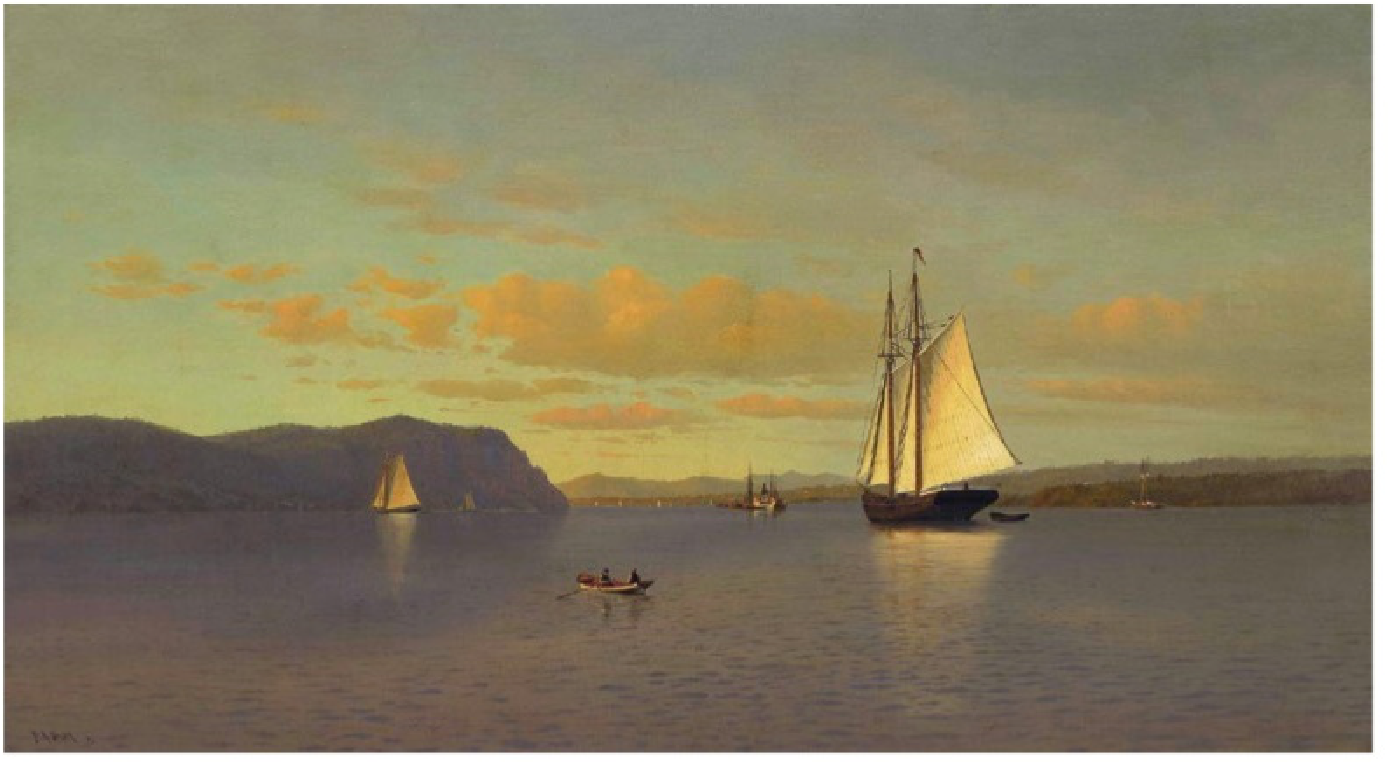
Milton Avery (1885-1965), *Two Figures on Beach*, 1950. Oil on canvas, 30 x 40 in., signed and dated in lower right: 'Milton Avery' and '1950', also inscribed in another hand on reverse: 'TWO FIGURES on BEACH/by/Milton Avery/1950'. **Estimate: $1.2/1.8 million**

linear perspective, but achieve depth by color—the function of one color with another," the artist said in 1952. "I strip the design to the essentials; the facts do not interest me as much as the essence of nature."

Regionalism will be represented in the sale by Thomas Hart Benton's *Desert Dawn*, a 1961 landscape with two grazing horses. The work, estimated at $500,000 to $700,000, comes from the collection of Academy Award-winning actress Tatum O'Neal, who acquired the piece from Gerald Peters Gallery in Santa Fe, New Mexico. "It's really wonderfully colored and sort of minimal, and yet in the sky there is a lot of movement that is achieved through Benton's expressive brushwork. It really conveys the vastness of the landscape," says Elizabeth Pisano, Sotheby's vice president and specialist in the American art department. "Benton's record was only set a few years ago, so we are continuing to see a lot of demand for quality works from him on the marketplace."

Another landscape, Francis Augustus Silva's *Sailing on the Hudson Near Nyack*, will be available with estimates of $700,000 to $1 million. The work exemplifies Silva's interests: sailing ships, bodies of water, distant land features and glorious light. Should the work near its high estimate it would be within striking distance of many great auction records by the artist. Only his top three auction records have surpassed $1 million, with his top sale coming in 2008 for $2.6 million.

Also noteworthy in this sale is the abundance of exceptional Western materials. "I think we have a nice survey of Western works, certainly



Francis Augustus Silva (1835-1886), *Sailing on the Hudson Near Nyack*, 1872. Oil on canvas, 20 x 36 in., signed and dated lower left: 'F.A. Silva' and '72'. **Estimate: $700/1,000,000**



Alfred Jacob Miller (1810-1874), *Two Arapaho*, ca. 1860. Watercolor and gouache on paper laid down on card, 9½ x 12¼ in., signed lower center: 'A.Miller'. **Estimate: $150/250,000**



Frederic Remington (1861-1909), *The Outlaw*, 1906, cast in 1913. Bronze, cast No. 20, inscribed on base: 'Frederick Remington / Copyright by' and 'Roman Bronze Works', and also inscribed beneath the base: 'No 20'. **Estimate: $300/500,000**



Henry Farny (1847-1916), *The Warrior*. Gouache on paper, 15 x 9 in., signed and dated lower right with artist's cypher: '95'. **Estimate: $150/250,000**

some of the big names of the genre. What unites them all is the provenance; they're fresh to the market and they are well priced," Pisano says. "The market has been selective, but when a collector is presented high-quality works that are fresh to the market, we've seen them chase those special examples."

The sale will feature three works by Frederic Remington, two classic bronzes and one painting. The bronzes are a 1913 posthumous casting of *The Outlaw* (est. $300/500,000) and a 1917 posthumous casting of *The Cheyenne* (est. $60/80,000). *The Outlaw* will be of particular interest to collectors, Pisano says, because it is cast No. 20 and though it was made after Remington died, it was made with the authorization of the artist's wife, Eva Remington. "It's also quite crisp, with those strong forms and diagonal lines…there's a tremendous amount of movement captured in the piece," she says. "Also, the patina is very nice and you can tell it was taken care of for many years."

The Remington painting is *Untitled (Indian on Horse)*, an 1889 work in oil that is estimated at $700,000 to $1 million. The piece has been in the same private collection since 1909. It was gifted to its original owners, who were neighbors of the artist, by Eva following her husband's death. It has remained in the family ever since. For many recent years the work has been on loan to the Frederic Remington Art Museum in Ogdensburg, New York.

Other top works include Henry Farny's *The Warrior* (est. $150/250,000), Alfred Jacob Miller's *Two Arapaho* (est. $150/250,000) and a bluebonnet landscape by Texas painter Julian Onderdonk.

In Demand

Bonhams' May sale of American art features a diverse range of works in both genre and price point

May 22, 4 p.m.
Bonhams
580 Madison Avenue
New York, NY 10022
t: (212) 644-9001
www.bonhams.com



Bonhams' upcoming *American Art* auction on May 22 offers a multitude of works representing various genres in American art through the 19th and 20th centuries. The sale also features a wide range of price points, with some lots starting at less than $3,000, opening up opportunities to those new at collecting, while simultaneously offering lots that will undoubtedly appeal to experienced collectors.

One of the top lots available is Charles Prendergast's *Fantasy*, estimated at $200,000 to $300,000. "This one is a highly detailed, complex composition of animals [and human figures], and has the unique attention to detail found in Prendergast's large-scale decorative screens," says Jennifer Jacobsen, director of American art at Bonhams. Within the piece, Prendergast utilizes tempera and gold leaf to create different levels of opaqueness, rubbing out the materials and making different textures and surfaces with those two mediums, Jacobsen explains. It also has a wonderful surface texture due to the artist using a gesso layer to incise most of the drawing, seen in the white lines throughout the composition. Although shown in numerous exhibitions, *Fantasy* was most notably included in a national traveling retrospective for the artist from 1968 to 1969, according to Jacobsen.

Standing Female Nude (est. $200/300,000), by Polish-American sculptor Elie Nadelman, is an example of a traditional female nude subject executed in Nadelman's modern

Elie Nadelman (1882-1946), *Standing Female Nude* (on modeled base), ca. 1907-08. Bronze with green patina, 25 in. **Estimate: $200/300,000**



Charles E. Prendergast (1863-1948), *Fantasy*, ca. 1916-18. Tempera, gold leaf and pencil on gessoed panel, 23 x 31 in., signed lower left: 'C. Prendergast.' **Estimate: $200/300,000**





Fern Isabel Coppedge (1881-1951), *The Clearing*, ca. 1925. Oil on canvas, 18⅛ x 20¼ in., signed lower right: 'Fern I Coppedge'; signed and inscribed with title on stretcher. **Estimate: $30/50,000**

aesthetic—embodying both classic and contemporary ideals, Jacobsen says. She explains that the details evident in the curves and musculature of the figure as well as her stance make the bronze particularly powerful. The figure is arranged using the contrapposto technique, an Italian term that refers to an asymmetrical arrangement in which most of the weight is placed on one foot. In *Standing Female Nude*, the woman seems to be taking a step forward, leaning more heavily on her right leg. "We see the real weight of the figure making the steps, favoring one side of the body over the other," says Jacobsen. "It's also noteworthy that Nadelman exhibited this piece in a solo show when he was in Paris at the Galerie Druet in the spring of 1909... In terms of provenance, it remains in the same New York collection since the early 1970s, at least."

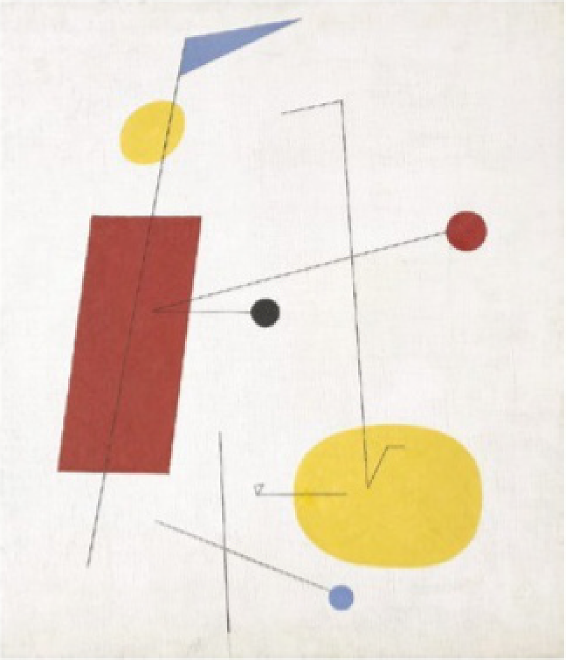
Interior scenes were an introspective subject that Marvin D. Cone explored throughout his career. This can be seen in his oil *Night Adventure* (est. $40/60,000), containing simplistic white walls and harsh, contrasting shadows. "*Night Adventure* [has an] austere aesthetic...subtle gradations of the tone throughout, intersecting linear elements and contrasting dark recesses," says Jacobsen. "The emptiness creates a mysterious quality where we see stairways and hallways leading off to unknown places." The painting is reminiscent of the work of Charles Sheeler—an exploration of the technical challenges of creating structure and depth with a limited palette—which Cone observed in an exhibition of Sheeler's work at the Museum of Modern Art in 1939.



Robert Frederick Blum (1857-1903), *Market Scene*. Pastel on paper, 17½ x 28 in., signed lower left: 'Blum'. **Estimate: $30/50,000**



Marvin D. Cone (1891-1965), *Night Adventure*, 1951. Oil on canvas, 24¼ x 30¼ in. **Estimate: $40/60,000**



Charles Green Shaw (1892-1974), *Untitled (Red, Yellow and Blue Abstract)*. Oil on canvas, 21 x 18 in. **Estimate: $15/25,000**

Bonhams' *American Art* sale will also feature a selection of maritime scenes, highlighted by a James E. Buttersworth naval battle scene. In addition, the auction will have other works in sculpture by Max Kalish, Elizabeth Catlett and Richmond Barthé.

"Another exciting lot we've confirmed is likely the largest painting by Orville Bulman to ever come to market," Jacobsen says of the artist's highly-detailed jungle scene, featuring strong, regal beasts like lions and tigers.

The auction begins at 4 p.m. ■

Crossing Categories

More than 220 lots will be available during Heritage Auctions' May 3 sale of American art

May 3
Heritage Auctions
Design District Showroom
1518 Slocum Street
Dallas, TX 75207
t: (214) 528-3500
www.ha.com

Illustration and Western art have always been among the hallmarks of Heritage Auctions' biannual *American Art* sales in Dallas. This year's May 3 auction is no different, with it featuring some of its most robust offerings to date across more than 220 lots. In the illustration segment names such as N.C. Wyeth, Norman Rockwell, J.C. Leyendecker and Maxfield Parrish are standouts, while the Western segment brings out a significant sculpture by Frederic Remington, a lifetime cast of *The Broncho Buster #73* (est. $250/350,000). Also crossing the block will be impressionism, Hudson River School and modernism pieces, allowing for a well-rounded sale.

"I'm considering this catalog to be a syllabus on Golden Age Illustration," says Aviva Lehmann, vice president and director of American art at Heritage. Along with standouts by the master artists, they have "some minor works by the important artists and also important works by lesser known artists of the area…when the sale comes you'll see lots of *The Saturday Evening Post* covers, which is what everyone wants, but by artists who are new to you and artists who are well established."

Two paintings by Wyeth, coming from the Andrew J. Sordoni Collection, are of arguably the artist's most beloved subjects: his Old West pieces and his medieval book illustrations.

In 1904 author Clarence E. Mulford created the character Hopalong Cassidy, with one of the earliest illustrations of the story being Wyeth's drawings for *The Outing Magazine* in December 1906. For this sale, Wyeth's *Mr. Cassidy…Saw a crimson rider sweep down upon him…Heralded by a blazing .41", Bar-20 Range Yards, Park VII – Cassidy at Cactus*, will hit the auction block. As the auction house describes, in the work "vigilante Slim Travennes, having been caught horse rustling, desperately wields his .41-caliber pistol and flees town on horseback as Cassidy and his Bar-20 gang pursue not far



Norman Rockwell (1894-1978), *The Night Before Christmas (Santa Peeping over Chair at Sleeping Child), Literary Digest* magazine cover, December 22, 1923. Oil on canvas, 28 x 24¼ in., signed lower right: 'Norman / Rockwell'. **Estimate: $500/700,000**



N.C. Wyeth (1882-1945), *"I am Sir Launcelot du Lake, King Ban's son of Benwick, and knight of the Round Table"*, *The Boy's King Arthur: Sir Thomas Malory's History of King Arthur and His Knights of the Round Table* interior book illustration, 1917. Oil on canvas, 39¼ x 31¼ in., signed lower right: 'Wyeth'. **Estimate: $800/1,200,000**



J.C. Leyendecker (1874-1951), *New Year's Baby 1919*, *The Saturday Evening Post* cover, December 28, 1918. Oil on canvas, 27 x 19 in., signed lower right: 'JCLeyendecker'. **Estimate: $100/150,000**



N.C. Wyeth (1882-1945), *"Mr. Cassidy…Saw a crimson rider sweep down upon him… Heralded by a blazing .41", Bar-20 Range Yards, Park VII – Cassidy at Cactus*, *The Outing Magazine* interior illustration, December 1906. Oil on canvas, 38 x 25 in., signed and dated lower right: 'N.C. Wyeth / 06'. **Estimate: $700/1,000,000**

behind." The piece, which is one of four featuring Hopalong Cassidy in the 12-item grouping from Sordoni, is estimated at $700,000 to $1 million.

The second work, *"I am Sir Launcelot du Lake, King Ban's son of Benwick, and knight of the Round Table"*, appeared as an interior book illustration for Sidney Lanier's 1917 *The Boy's King Arthur: Sir Thomas Malory's History of King Arthur and His Knights of the Round Table*. For the book, Wyeth created 17 works, including this piece that depicts the pivotal moment where Sir Lancelot reveals his identity after a battle with Sir Turquine. The illustrations led to other commissions including *Robin Hood* and *Robinson Crusoe*. This piece, estimated to sell between $800,000 and $1.2 million, is considered the most significant work from Sordoni.

Also from the Sordoni collection is Leyendecker's *New Year's Baby 1919* (est. $100/150,000) from the December 28, 1918, edition of *The Saturday Evening Post*. "Leyendecker's *Post* covers are wonderful, and he had such a great painting style," Lehmann muses. "Everyone loved his New Year's babies. His cubby babies would act out the key hot topics of the moment… [this one is] showing the boy letting a white bird out of a cage, which may represent women voting—the freedom to vote, and peace and equality, which is very timely."

There also will be Golden Age Illustrations from Jack and Martha Campbell of Houston, Texas, which includes 11 of the 16 Rockwells in the sale. "The best example from the Campbell collection is *The Night Before Christmas (Santa Peeping over Chair at Sleeping Child)* by Norman Rockwell," says Lehmann. "With Rockwell, the way he tackles childhood moments is like nobody else. He creates the picture of what we can all relate to. This is a sweet, tender moment of a child falling

asleep on a chair, probably because he was waiting up for Santa, and in the background you see the jovial-looking Santa because he knows exactly what the kid was up to and that he will miss him." The Christmastime painting, which has a presale estimate of $500,000 to $700,000, was the artist's fifth and final cover for *Literary Digest*, appearing on the December 23, 1923, issue.

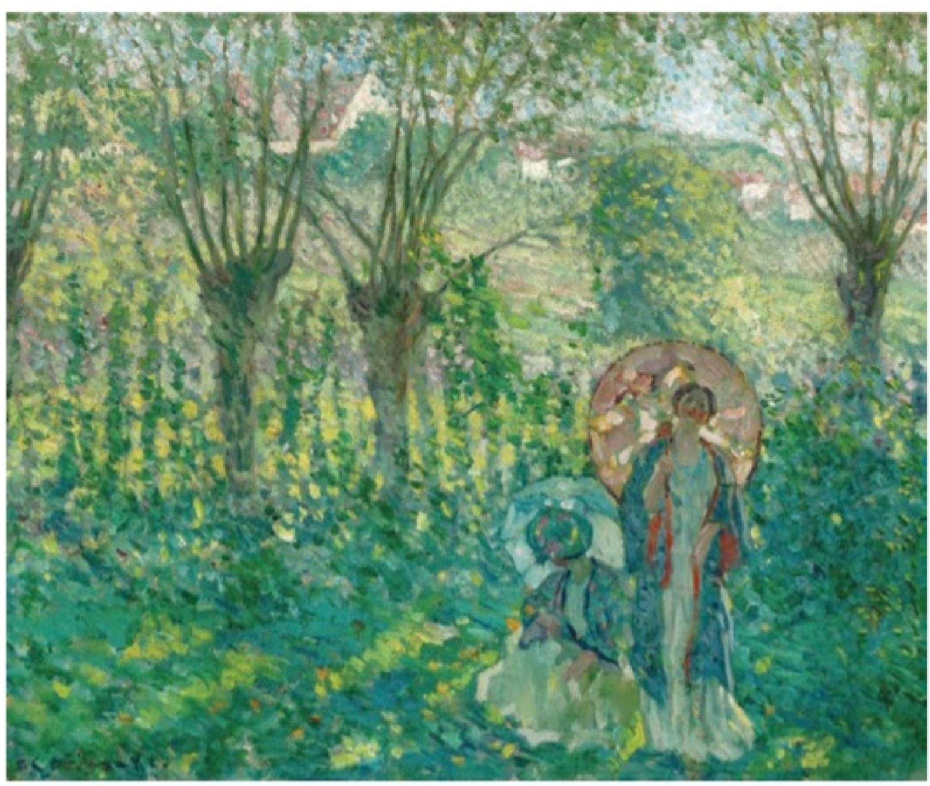
In recent years, Lehmann says, the auction house has been "doing very well with Rockwell studies" for *The Saturday Evening Post*. This sale features several examples, of which the most noteworthy is the 1954 piece *Girl at Mirror* (est. $300/500,000). "This is a really nice one because it's fully realized and colorful," Lehmann explains. "Some feel like quick studies and other feel like mini paintings. This one is quite complete and feels like a miniature painting as opposed to a sketch. It belonged to the [Kenneth J.] Stuart family…who was editor of *The Saturday Evening Post* and was very close to Rockwell."

Among the impressionist works in the sale is the 1908 painting *En Promenade* (est. $300/50,000) by Frederick Carl Frieseke, which has provenance tracing directly to the artist. "This was arguably his best period; when he was in Giverny living next door to Monet and working with Theodore Robinson," says Lehmann. "This is what he painted best—wealthy women at leisure in this sun-dappled, color-drenched landscape of Giverny. This one does not disappoint with its jewel-like colors and lovely narrative."

Other standouts in the sale include Milton Avery's circa 1940 painting *Landscape* (est. $40/60,000), and four early Hudson River School paintings from a collection in Georgia. The pieces are Thomas Doughty's *Two Fishermen*, 1828, which has an estimate of $50,000 to $70,000; the 1849 work *Road Scenery Near Lake George*, by Sanford Robinson Gifford, that is expected to sell between $25,000 and $35,000; Thomas Moran's *Venice* (est. $70/100,000); and Thomas Worthington Whittredge's *Flood on the Delaware* (est. $60/80,000). ■



Norman Rockwell (1894-1978), *Girl at Mirror*, *The Saturday Evening Post* cover study, 1954. Oil on photographic paper laid on board, 10⅛ x 10½ in., initialed lower left: 'N/R'. **Estimate: $300/500,000**



Frederick Carl Frieseke (1874-1939), *En Promenade*, 1908. Oil on canvas, 25⅜ x 30⅞ in., signed lower left: 'F.C. Frieseke'. **Estimate: $300/500,000**

Lasting Impressions

One of Freeman's most popular auctions, American Art & Pennsylvania Impressionists, returns this June

June 9, 2 p.m.
Freeman's
1808 Chestnut Street,
Philadelphia, PA 19103
t: (215) 563-9275
www.freemansauction.com



Fern Isabel Coppedge (1883-1951), *The Old Grist Mill, Bucks County*. Oil on canvas, 30 x 30 ¼ in., signed bottom right: 'Fern I. Coppedge'. **Estimate: $50/80,000**

Naturally, Freeman's Philadelphia auction house—located in the heart of the City of Brotherly Love—serves as an advantage in securing a prime selection of works from the Pennsylvania Impressionism movement. So, it doesn't come as a surprise that Freeman's dominates this particular market, selling more works by the Pennsylvania Impressionists than any other auction house. Established in 1805, Freeman's has a longstanding record of obtaining works from noteworthy American artists and Pennsylvania Impressionists, including Daniel Garber, Fern Isabel Coppedge, George Sotter and Edward Willis Redfield, among others. Its December 2018 *American Art & Pennsylvania Impressionists* auction resulted in $3.3 million in sales and featured 160 lots with works from leading Pennsylvania Impressionists. The auction house's spring edition of the sale, which takes place in June, is anticipated to follow in its predecessor's highly successful footsteps. Especially since all of the artwork in the sale, many of which come from private collections, are "fresh"—meaning this will be their first time on the market.

Among the roster of notable works is Cecilia Beaux's *Ethel Page as Undine*, estimated at $60,000 to $80,000. "It's simply a wonderful painting," remarks Alasdair Nichol, chairman and director of fine art at Freeman's. "Lately, there's been an upsurge and rather overdue interest in women artists, and I think this work in particular is seriously museum worthy." Two works from another iconic woman artist, Fern Isabel Coppedge, will also be in the sale, including her oil on canvas *The Old Grist Mill, Bucks County* (est. $50/80,000). "She's very much 'our girl,'" Nichol says.

It wouldn't be a Freeman's *American Art & Pennsylvania Impressionists* sale without lots by N.C. Wyeth. "Obviously we had Wyeth on the cover of our last catalog [for this sale] and that did very well," Nichol says. Wyeth's work, *The Sea-Serpent and Angelica | The huge monster soon came in sight, part of his body appearing above the waves and part concealed*, or *The Sea-Serpent* for short, is a heavy hitter estimated at $250,000 to $400,000. One of Wyeth's 11 illustrations for Thomas Bulfinch's 1924 book *Legends of Charlemagne*, the work was gifted by the artist to *National Geographic* editor Ralph Graves in 1927. "It's a very dramatic work and quite a striking image," says Nichol. "It's one



Cecilia Beaux (1855–1942), *Ethel Page as Undine*. Oil on canvas, 39 x 31 in., signed and dated bottom left: 'Cecilia Beaux '85'. **Estimate: $60/80,000**

that stays with you. I expect very good interest in it."

Nichol says that the iconic illustrator isn't the only Wyeth that the market favors as paintings by his son, realist Andrew Wyeth, also do well for Freeman's. His watercolor *Frozen Wash* was painted a couple of miles from where the artist once lived in Chadds Ford, Pennsylvania, and is estimated at $80,000 to $100,000 in the upcoming sale. Another winter scene featured in the sale is *January* (est. $40/60,000) by Walter Launt Palmer, nicknamed by his collectors "the painter of the American winter." *January* earned the artist the Hallgarten Prize when he exhibited it at the National Academy of Design in 1887, and the painting once belonged to Andrew Carnegie. "This is a really excellent example of his work, so I think we'll get a lot of interest in it," says Nichol.

Among other highlights in the Pennsylvania Impressionists section of the sale are works by Redfield, Walter Schofield and George Sotter. *American Art & Pennsylvania Impressionists* will also include works by William Glackens, Joseph Stella, Martin Lewis, John Frederick Peto, Jonas Lie and Hermann Dudley Murphy. Freeman's has also secured a group of over 20 paintings of chicks, chickens and ducklings from Bon Ami Company, an American line of popular cleaning products that's been operating since the late 19th century, for which Ben Austrian once used to provide ads. Standouts from this group include works by Austrian and Mary Russell Smith.

While it's still too early to tell how many people will be present at the June 9 auction, Nichol says one thing is for sure—"It will be a very busy room if previous experience is anything to go by." ■



Andrew Wyeth (1917-2009), *Frozen Wash*. Watercolor on paper, 21 x 29½ in., signed twice bottom right: 'A.Wyeth'. **Estimate: $80/100,000**



Walter Launt Palmer (1854-1932), *January*. Oil on canvas, 25⅛ x 35 in., signed and dated bottom center left: 'W.L. PALMER/.1887'. **Estimate: $40/60,000**

Opposite page: **N. C. Wyeth (1882-1945)**, *The Sea-Serpent and Angelica | The huge monster soon came in sight, part of his body appearing above the waves and part concealed.* Oil on canvas, 34¼ x 25⅛ in., signed bottom left: 'N.C. Wyeth'; dedicated and dated bottom left: 'To Ralph Graves/from N.C.W./1927'. **Estimate: $250/400,000**



Diverse Arts

Morphy Auctions' two-day sale of fine and decorative art features paintings, sculpture, furnishings and more

June 18-19, 9 a.m.

Morphy Auctions
2000 N. Reading Road
Denver, PA 17517
t: (717) 335-3435
www.morphyauctions.com

More than 1,000 lots of glass, jewelry, lamps, fine art, pottery, silver and furniture will arrive at auction during Morphy Auctions' *Fine Art & Decorative Arts* sale June 18 and 19. The sale, beginning at 9 a.m. each day, will include lamps by Tiffany Studios, as well as a selection of paintings and sculpture from noteworthy American and European artists.

Arriving to market from a private collection is a fall painting by Jasper Francis Cropsey titled *Autumn in the Adirondacks*. The painting, estimated to sell between $20,000 and $25,000, depicts an inlet of water within the Adirondacks where an angler rows his boat. The fisherman is surrounded by lush foliage in reds and browns—the colors of the season. Cropsey was a recognized painter of the Hudson River School tradition creating lumnist pieces that were marked by showcasing the effects of light on the landscape. He was perhaps most heralded for his autumnal scenes, even having been nicknamed "America's painter of autumn" internationally after his monumental painting *Autumn—On the Hudson River* received widespread acclaim from Queen Victoria and the London press.

There also will be artwork available



Jasper Francis Cropsey (1823-1900), *Autumn in the Adirondacks*. **Estimate: $20/25,000**



Tiffany Studios daffodil table lamp.
Estimate: $120/160,000



Jean Bermuda (1839-1945), *The Crucifixion*. Oil on canvas. **Estimate: $40/60,000**

from Guy Wiggins, who is known for his winterscapes of downtown New York City. Russo-French artist Jean Bermuda's *The Crucifixion* (est. $40/60,000) and a Dutch canal scene by Willem Koekkoek, estimated at $15,000 to $25,000, will cross the block as well.

In decorative arts the highlight is a Tiffany Studios daffodil table lamp (est. $120/160,000) that has a leaded glass dome shade with yellow daffodils and green leaves against a rich blue background. The shade is signed on the interior rim and rests on a reticulated pineapple lamp base that has a blown glass interior. A Gallé mold-blown rhododendron lamp, which has a presale estimate of $70,000 to $90,000, also hits the market. The dome shade has red rhododendrons with amber mold-blown leaves set against a frosted yellow background; it is set on a matching mold-blown bulbous base. ■



Willem Koekkoek (1839-1895), *Dutch Canal Scene*. Oil on canvas. **Estimate: $15/25,000**

A Western Legacy

Bonhams' L.D. 'Brink' Brinkman sale February 8 in Los Angeles earns $8.4 million

Cowboys, Native Americans and other strong Western subject matter brought the collection of the late Texas art collector L.D. "Brink" Brinkman to nearly $8.4 million on February 8 at Bonhams in Los Angeles. The sale, which had an 89 percent sell-through rate, was a phenomenal result for one of the West's most colorful and endearing collectors.

"Bonhams is honored to have the opportunity to sell such an exceptional collection of Western art, carefully assembled by L.D. Brinkman over the past 50 years," says Scot Levitt, Bonhams' director of fine arts. "The success of the sale cements the lasting legacy of Mr. Brinkman as an astute collector and patron of Western art and artists."

Bidding was consistent throughout the sale—in the room, on the phones and online. Not only was there competitive bidding on many pieces, in some instances bidders were seated next to each other in the room, creating thrilling back-and-forth action as the bidders rose their paddles, occasionally both being beaten by phone or online bidders that swooped in after the initial onslaught of bids was cast.

The top lot at the sale was Howard Terpning's *Coffee Coolers Meet the*



PHOTO COURTESY AMANDA ROSE.

A Ken Carlson painting opens to bidders at the Bonhams' L.D. "Brink" Brinkman sale in Los Angeles.



E. Martin Hennings (1886-1956), *The Taos Twins*, ca. 1924. Oil on canvas, 45 x 50 in. **Estimate: $500/700,000**
SOLD: $1,032,500



Frank Tenney Johnson (1874-1939), *Alphonzo Bell*, 1928. Oil on canvas, 32 x 40 in. **Estimate: $250/350,000 SOLD: $348,500**

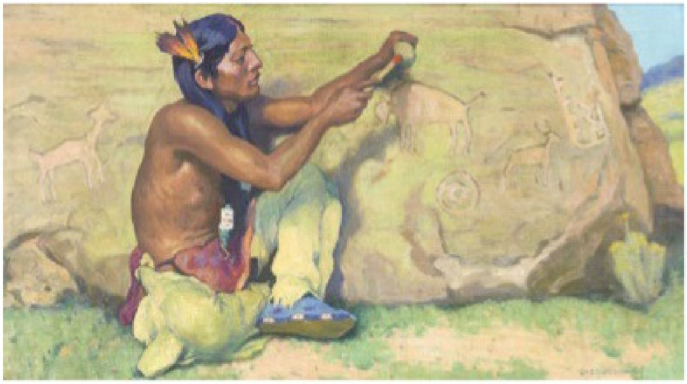


Gerard Curtis Delano (1890-1972), *Menominee Hunter.* Oil on canvas, 30 x 36 in. **Estimate: $150/250,000 SOLD: $300,000**

Hostiles, a 52-inch-wide piece that was estimated at $600,000 to $800,000, and sold for $1,392,500, Terpning's sixth best auction finish. Not far behind the Terpning was E. Martin Hennings' *The Taos Twins*, that sold for $1,032,500 on an estimate of $500,000 to $700,000. Rounding out the top three lots was another Terpning, *Blackfeet Spectators,* that sold for $792,500, clearing a $700,000 high estimate with room to spare.

Elsewhere in the sale was Frank Tenney Johnson's commission *Alphonzo Bell*, that sold for $348,500, barely missing its $350,000 high estimate; and G. Harvey's massive 98-inch-wide *Land of the Yosemite* that sold for $312,500 on estimates of $300,000 to $500,000. Gerard Curtis Delano's canoe painting *Menominee Hunter* sold for $300,000, well over its $250,000 high estimate, and William Gollings' 1911 painting *Buying Buckskins* sold for $225,000, clobbering its $90,000 high estimate.

Two Taos works performed well: Joseph Henry Sharp's *The Peacemaker* sold for $200,000, well over a high estimate of $160,000, and



Eanger Irving Couse (1866-1936), *Pictographs*, 1934. Oil on canvas, 20 x 36 in. **Estimate: $120/160,000 SOLD: $156,250**

Eanger Irving Couse's *Pictographs* sold for $156,250, within estimates of $120,000 and $160,000. Other Taos works include pieces by Ernest L. Blumenschein, William Herbert "Buck" Dunton and Oscar E. Burninghaus. The collection also featured a number of terrific examples of Joe Beeler oils and bronzes. ■

TOP 10 SALES

BONHAMS' L.D. "BRINK" BRINKMAN COLLECTION SALE, FEBRUARY 8, 2019 (WITH BUYER'S PREMIUM)

ARTIST	TITLE	LOW/HIGH EST.	SOLD
HOWARD TERPNING	COFFEE COOLERS MEETS THE HOSTILES	$600/800,000	$1,392,500
E. MARTIN HENNINGS	THE TAOS TWINS	$500/700,000	$1,032,500
HOWARD TERPNING	BLACKFEET SPECTATORS	$500/700,000	$792,500
FRANK TENNEY JOHNSON	ALPHONZO BELL	$250/350,000	$348,500
G. HARVEY	LAND OF THE YOSEMITE	$300/500,000	$312,500
GERARD CURTIS DELANO	MENOMINEE HUNTER	$150/250,000	$300,000
WILLIAM GOLLINGS	BUYING BUCKSKINS	$70/90,000	$225,000
JOHN CLYMER	ASPEN TRAIL	$100/150,000	$218,750
JOSEPH HENRY SHARP	THE PEACEMAKER	$120/160,000	$200,000
EANGER IRVING COUSE	PICTOGRAPHS	$120/160,000	$156,250

MILFORD, CT

SHANNON'S FINE ART AUCTIONEERS

MAY 2

American and European Paintings, Drawings, Prints and Sculpture

At 6 p.m. on May 2, Shannon's Fine Art Auctioneers will host a sale of American and European artwork that includes paintings, drawings, prints and sculpture. Highlighting the sale will be more than 200 paintings including over 20 works from an important private collection of Hudson River School works. Included in that grouping are pieces by notable names such as William Sonntag Sr., David Johnson, Worthington Whittredge, John Williamson and more. There also will be a number of landscapes from outside the School, including pieces by William Chadwick, Laurence A. Campbell and more.

Leading the American art portion of the sale is the painting *Misty Morning* by Alexander Harrison that depicts a young woman in the field. According to the auction house, the work "has all the hallmarks of American ex-patriot art in subject, style and composition." The painting is expected to sell between $50,000 and $75,000.

John Frederick Kensett's *Landscape* (est. $60/80,000) is another sale highlight along with a seascape by William Trost Richards and paintings by Sanford Robinson Gifford and Jasper F. Cropsey. Also available is Eric Sloane's rural landscape *Just Suits,* illustrating a covered bridge with the chewing tobacco name on its side, has a presale estimate of $15,000 to $25,000.



John Frederick Kensett (1816-1872), *Landscape.* Oil on Masonite, 12¼ x 20¼ in. Courtesy Shannon's Fine Art Auctioneers. **Estimate: $60/80,000**

BOSTON, MA

GROGAN & COMPANY

MAY 5

Spring Auction

Nearly 150 works of art will cross the auction block during Grogan & Company's annual *Spring Auction* on May 5, with the majority being from American artists. Among the highlights in the sale is a collection of six maritime oils from a private collector in Massachusetts. Headlining the group are three works by James E. Buttersworth including *Two Ships in Rough Seas* (est. $20/40,000), Antonio Jacobsen's *America's Cup*, 1900 (est. $3/5,000) and William P. Stubbs' *American Schooner Montana Under Sail* (est. $3/5,000) and William Bradford's grisaille *View of Henley Harbor, Coast of Labrador* (est. $5/10,000).

Several other notable collections bring sale highlights. George Inness' 1874 work *Souvenir of Italy* (est. $10/20,000) is from a selection of works from a notable New England institution along with pieces from Charles H. Davis and Samuel Lancaster Gerry. A Massachusetts lady, who grew her collection thanks to gallerists in Boston, New York and San Francisco, presents works from JJ Enneking and Arthur Clifton Goodwin and two pieces by Abbot Fuller Graves. The Graves are two floral still lifes. One, aptly titled *Roses*, depicts pink and white roses in metal vessel, and the second has red, white and blue chrysanthemums in a wooden bucket. The pieces, offered separately, have presale estimates of $15,000 to $30,000. There also will be a grouping of works by Provincetown, Massachusetts, artists from a private collection.



James E. Buttersworth (1817-1897), *Two Ships in Rough Seas*. Oil on canvas, 12 x 16 in. Courtesy Grogan & Company. **Estimate: $20/40,000**



John Singer Sargent (1856-1925) *Bologna Fountain*, ca. 1909. Watercolor, gouache and pencil on paper mounted to pressed paperboard, 12¼ x 18 in. Courtesy Skinner Inc. **Estimate: $50/70,000**

BOSTON, MA

SKINNER INC.

MAY 10

American & European Works of Art

On May 10, Skinner will host its two-tiered *American & European Works of Art Sale*, which will be highlighted by a number of important American paintings in oil and watercolor. Several pieces are recent discoveries, some have been in the same collection for decades and others have direct connections to the artists themselves, which are desirable provenances on the collecting circuit.

One of the standout lots is Martin Johnson Heade's *Still Life with Roses* (est. $30/50,000), a painting that is brand-new to the market and was bought as an anonymous Victorian still life from an antique shop. The painting had a signature in brown against a brown background that was not easily discernable, but when it was cleaned it was revealed to be by Heade. The work was reviewed by Theodore Stebbins, author of the artist's catalogue raisonné, and is accompanied by a letter from Stebbins.

Another notable still life in the sale is Edmund Charles Tarbell's *Peonies and Iris* (est. $20/30,000), which was given by the artist to David Blaney—son of artist Dwight Blaney—as a wedding gift in 1929. According to the auction house, "Dwight Blaney often entertained fellow artists at his summer home on Ironbound Island in Maine. Given this convivial atmosphere, it's not surprising that Tarbell would have been included in the wedding festivities for Dwight Blaney's son and would offer one of his paintings as a gift."

Two luminous watercolors by John Singer Sargent from the estate of Elizabeth M. Ames also hit the auction block. The works, which have remained in the collection for nearly a century, are the circa 1909 painting *Bologna Fountain* (est. $50/70,000) and *Olive Grove,* 1913, which is expected to sell between $35,000 and $55,000.

NEW YORK, NY

CHRISTIE'S

MAY 15

Post-war and Contemporary Art Evening Sale

In 2019 Christie's will present *Continuum: Selected Works from Frank Stella's Personal Collection* at several of its sales in London and New York City. The offerings, which were personally selected by Stella, will conclude with items in the May 15 *Post-war and Contemporary Art Evening Sale* in New York. Among the highlights are two pieces by the famed artist, *WWRL*, which was done in 1967, and *Lettre sur les aveugles I*, from 1974. Also available is Helen Frankenthaler's 1959 painting *The Beach House.*

Discussing *Continuum*, Barrett White, executive deputy chairman of postwar and contemporary art at Christie's, explains it has an expansive range of works that span artistic movements and more than half a millennium. He adds, "…this group goes to show how the course of art history has informed Stella's revolutionary practice over the course of his career."



Frank Stella (b. 1936), *WWRL*, 1967. Acrylic on canvas, 62⅝ x 125¼ in. Courtesy Christie's. Christie's Images Ltd. 2019. **Estimate upon request.**

ASHEVILLE, NC

BRUNK AUCTIONS

MAY 16-18

Premier & Emporium Auction

May 16 to 18, Brunk Auctions in Asheville, North Carolina, will host its next *Premier & Emporium Auction* that will include a number of American paintings. Among the highlights from the sale is *Broadway and Old Trinity in the Snow* by Guy



Guy C. Wiggins (1883-1938), *Broadway and Old Trinity in the Snow.* Oil on canvasboard, 16 x 12 in., signed lower left: 'Guy Wiggins'; titled in artist's hand verso: 'Broadway & Old Trinity'. Courtesy Brunk Auctions. **Estimate: $25/35,000**

C. Wiggins from an important South Carolina estate. The painting is quintessential Wiggins, showing the artist's impressionist take on a blustering New York City street in the winter. This particular rendition not only includes an iconic city landmark, the Trinity Church on Broadway, but the hustle-bustle of the metropolis as snow-covered taxis and cars make their way down the street. It has a presale estimate of $25,000 to $35,000.

Other highlights include William Aiken Walker's *Man Holding Possum* (est. $20/30,000) and Alfred Heber Hutty's circa 1935 work *The Potato Pickers* (est. $20/30,000).

DALLAS, TX
HERITAGE AUCTIONS
MAY 18
Texas Art Auction

On May 18, Heritage Auctions will host its next *Texas Art Auction*, which will include four notable landscapes by José Arpa y Perea from a San Antonio collector. Throughout Arpa's oeuvre and all four of these paintings, including *Atascosa Bluebonnets* (est. $50/70,000), Phillips says collectors will notice his signature brushstrokes that have a heavy, impasto style allowing for textures that capture the light of the land. The sale's *Flagstaff, Arizona*, is considered one of the artist's signature Southwest landscapes; it is expected to sell between $60,000 and $80,000. The two other pieces available are *Bright Angel Trail, Grand Canyon* (est. $60/80,000) and *Grand Canyon, Arizona* (est. $40/60,000).

A circa 1934 mural study of Sam Houston by John MacQuarrie is another highlight of the auction. The piece, which was previously offered by Heritage in 2013, carries a presale estimate of $10,000 to $15,000. While MacQuarrie is a San Francisco artist, he was commissioned by the South Pacific Railroad to create the 17-by-16-foot mural for Houston's Grand Central Depot, which has since been demolished. According to the auction house, all that remains of the monument is this study depicting the city's namesake.



John MacQuarrie (1871-1944), *Mural Study of Sam Houston*. Oil on canvas, 31 x 30½ in. Courtesy Heritage Auctions. **Estimate: $10/15,000**

Also available will be works by Velox Benjamin Ward that descended to the present owner from the artist himself, including *Proud Stetson Owner* (est. $5/7,000). Other artists in the sale include Kelly Fearing, Olin Travis, Julian Onderdonk and Dawson Dawson-Watson.

CHICAGO, IL
HINDMAN
MAY 23
American & European Art

Hindman's spring *American & European Art* sale will get underway at 10 a.m. on May 23 in its Chicago salesroom. Available will be a selection of paintings ranging from 19th to 21st century, which includes pieces from Andrew Wyeth, George Copeland Ault and John Leslie Breck.

Wyeth's *The Clammer* (est. $15/25,000) is a previously undiscovered painting that will appear in the catalogue raisonné on the artist by his wife Betsy James Wyeth. Ault's 1929 work *Morning in Brooklyn* (est. $60/80,000), depicting an intersection, buildings and a green car, is an example from his time in New York City. Breck, who studied under Monet in Giverny, will be represented by his impressionistic landscape *Haystacks*, which has an estimate of $30,000 to $50,000. ■



Andrew Wyeth (1907-2009) *The Clammer*. Watercolor, 11½ x 15½ in., signed lower right: 'Andrew Wyeth'. Courtesy Hindman. **Estimate: $15/25,000**

CHARLESTON, SC

COPLEY FINE ART AUCTIONS

FEBRUARY 16

Winter Sale

$2.4 million

More than $2.4 million in sales was achieved during Copley Fine Art Auctions' February 16 sale in Charleston, South Carolina. The *Winter Sale* featured 389 lots and saw 95 percent of them find new buyers, including a selection of decoys that they have become known for selling. Sporting paintings were also standouts of the day, with works featuring hunting dogs, fish and birds being among the most popular.

The top painting was Percival Leonard Rosseau's hunting dog work *Perfection: Ned and Bob*, which saw active bidding via phone and internet to push the piece above its high estimate of $50,000 to sell for $54,000. Back-to-back lots by Edmund H. Osthaus, also depicting hunting dogs, performed well, with *A Fine Pair* (est. $20/30,000) selling for $26,400 and *On Point* (est. $30/50,000) reaching $39,000. A.F. Tait's deer painting *Wide Awake, Raquette Lake* also sold for $54,000—just shy of its $60,000 low estimate.

Aiden Lassell Ripley was represented in the sale by a number of prints, drawings and paintings that depicted wildfowls and hunters in the midst of the action. The most significant piece from the group was the watercolor *Woodcock by the Stream* (est. $20/30,000), which surpassed its high estimate when it achieved $32,400. Another hunting scene that drew attention from bidders was Robert K. Abbett's *Shooting at Riverview*, which landed within estimate at $24,000.

THOMASTON, ME

THOMASTON PLACE AUCTION GALLERIES

MARCH 1-3

Winter Auction Weekend

$1.5 million

Thomaston Place Auction Galleries hosted its first major sale of 2019 on the weekend of March 1 to 3 with paintings, drawings and décor being among the most sought-after lots. In the American art category, a charming portrait drawing by Winslow Homer caught the attention of bidders.

The piece, titled *Portrait of John Murray Brown*, was significant as it depicted Brown,



Percival Leonard Rosseau (1859-1937), *Perfection: Ned and Bob.* Oil on canvas, 18 x 14 in. Courtesy Copley Fine Art Auctions. **Estimate: $30/50,000** **SOLD: $54,000**



Winslow Homer (1836-1910), *Portrait of John Murray Brown*. Graphite on gray-blue paper, 12¼ x 9¼ in., signed lower right; stamped on back and on mount as being from the collection of artist Joseph Imhoff; title on scrap of paper adhered to back of mount. Courtesy Thomaston Place Auction Galleries. **Estimate: $10/20,000** **SOLD: $21,600**

a senior partner of the Boston publishing house Little, Brown and Co. The publisher, who took over the company in 1884 when Augustus Flagg retired, would summer on Monhegan Island, Maine, when Homer lived there. The graphite drawing, estimated at $10,000 to $20,000, came from the collection of artist Joseph Imhoff, who was a self-taught lithographer for Currier & Ives in New York. Imhoff eventually settled in Santa Fe and became a well-known portraitist of Native Americans. He also amassed a noteworthy collection of American portraits, including this gem that sold for $21,060.



Lilla Cabot Perry (1848-1933), *Reading*. Oil on canvas, 45¾ x 32 in., signed lower left: 'L.C. Perry'. Courtesy Sotheby's. **Estimate: $50/70,000** **SOLD: $125,000**

NEW YORK, NY

SWANN AUCTION GALLERIES

MARCH 5

19th & 20th Century Prints & Drawings

$2.7 million

Nineteenth- and 20th-century prints took center stage as part of Swann Auction Galleries' March 5 sale of the category. Included were American and European offerings as well as property from the Ismar Littmann Family Collection of German Expressionism & European Avant-Garde. The top lot from the selection was *Sommer I*, 1912, by Max Pechstein, which achieved an auction record at $81,250, when it soared above its high presale estimate of $15,000.

Leading the American prints segment was Winslow Homer's 1888 line-based etching *Mending the Tears* (est. $10/15,000). The piece, depicting rural women as they mended a garment, set a new auction record for the work when it doubled its high estimate at $30,000.

In all, the sale achieved $2,767,697.



Winslow Homer (1836-1910), *Mending the Tears*. Etching on imitation Japan paper, 1888, 17½ x 23 in., signed and inscribed in pencil lower left: 'N.A.'; anchor remarqué lower left. Courtesy Swann Auction Galleries. **Estimate: $10/15,000** **SOLD: $30,000**

NEW YORK, NY

SOTHEBY'S

MARCH 6

American Art

$3.3 million

On March 6, Sotheby's hosted its midseason sale of American art featuring paintings from all categories of the market, including modernism, illustration, impressionism and more. The sale, which achieved $3,340,625, saw its top six earners all achieving above their presale estimates.

Topping the day was Milton Avery's *Portrait of the Artist's Daughter Reading* (est. $120/180,000), which more than doubled its high estimate when it sold for $425,000. Coming in second was Andrew Wyeth's *Cordwood* (est. $200/300,000), which achieved $350,000, while the third highest earning piece of the day was Jessie Willcox Smith's *Shh…Baby Sleeping* (est. $80/120,000) at $137,500. Lilla Cabot Perry's *Reading*, depicting a woman sitting at a desk reading a book, sold for $125,000 against a presale estimate of $50,000 to $70,000, while the next highest-selling piece was Joseph Christian Leyendecker's *Thanksgiving (Peeling Apples)*, which brought $112,500 against the same estimate as the Perry. Rounding out the top six lots was George Wesley Bellows' *Afternoon Whitehead* (est. $40/60,000), which sold at $87,500.

ASHEVILLE, NC

BRUNK AUCTIONS

MARCH 21-23

Premier & Emporium Catalog Auction

$2.6 million

During Brunk Auctions' three-day *Premier & Emporium Catalog Auction* important Southern and American art were among the standouts, including offerings from the Marion and Theodore Gore Collection. Running March 21 through 23, the sale had a robust 1,777 lots with 89 percent of them finding buyers—of which 51 percent were new to the auction house. Altogether, the sale achieved $2,622,544.

In the American art segment of the sale, one of the highest achievers was the oil on canvas *The Happy Mother* by Blowing Rock, North Carolina, artist Elliott Daingerfield. The piece was one of the items from the Gore collection, which had descended to the couple from Robert Hayes Gore, who was a



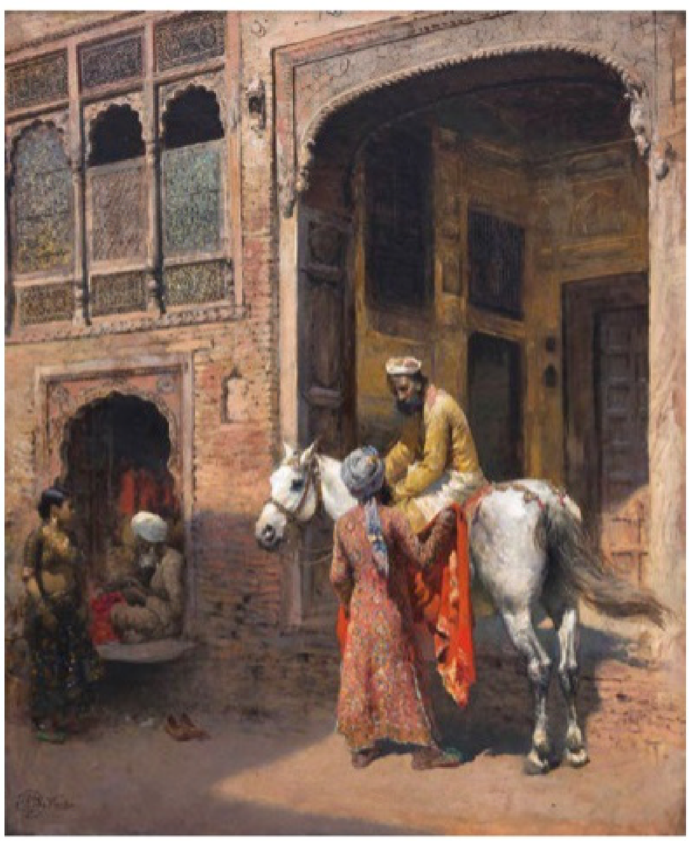
Elliott Daingerfield (1859-1932), *The Happy Mother*. Oil on canvas, 32½ x 40 in., signed lower right; inscribed on stretcher verso with title and signature. Courtesy Brunk Auctions. **Estimate: $25/35,000** **SOLD: $48,000**

newspaper owner, entrepreneur and ambassador to Puerto Rico from 1933 to 1934 while governor. According to the auction house, "Robert Gore owned the Green Park Inn in Blowing Rock, while Elliott Daingerfield called Westglow (less than five miles from the Inn) his studio home." The work had a presale estimate of $25,000 to $35,000, and sold to a bidder on the floor for $48,000.

GENESEO, NY
COTTONE AUCTIONS
MARCH 23
Fine Art & Antiques
$3 million

Cottone Auctions in Geneseo, New York, hosted its *Fine Art & Antiques* sale on March 23 featuring everything from Tiffany lamps to fine paintings. The sale, which included items from the David Anderson/Martha Jackson Gallery collection of Buffalo, New York, saw robust sales totaling more than $3 million.

One of the important American paintings that connected with collectors was a work by Edwin Lord Weeks of a cashmere salesman. The oil on canvas came to market from the collection of Dr. & Mrs. Hobart Lerner of Rochester, New York, and sold for more than double its low estimate of $40,000, when it achieved $82,600. Another painting that found a new home was Aldro T. Hibbard's *The Baseball Painting*, which was purchased directly from the artist's wife by the consignor.



Edwin Lord Weeks (1849-1903), *Cashmere Salesman*. Oil on canvas, 24 x 18 in. Courtesy Cottone Auctions. **Estimate: $40/60,000** **SOLD: $82,600**



Charles M. Russell (1864-1926), *Approach of White Men*, 1897. Oil on canvas, 24⅛ x 34⅛ in. Courtesy C.M. Russell Museum. **Estimate: $1.25/1.75 million** **SOLD: $1,369,000**

GREAT FALLS, MT
C.M. RUSSELL MUSEUM
MARCH 23
The Russell: An Exhibition and Sale to Benefit the C.M. Russell Museum
$4.7 million

To conclude its festivities during *Western Art Week* in Great Falls, Montana, the C.M. Russell Museum hosted its signature *The Russell* live auction to a sold-out crowd. Attracting bidders from all around the country, the auction house featured 147 lots that included 13 by Charles M. Russell and four by Olaf C. Seltzer. As in previous years, the Russell works showed their star power, taking the live auction total to $4.1 million. Along with the museum's other sales, its grand total for the week was $4.7 million.

Topping the live auction was Russell's *Approach of White Men*, an 1897 oil painting that sold for $1,369,000 to land between a presale estimate of $1.25 million to $1.75 million. Also performing well by the artist were the 1900 oil *Indian with Bow* at $753,000; his watercolor *Indian Scout* from 1985 at $409,500; and the 1898 watercolor ink wash *Preparation for the Buffalo Hunt*, which achieved $128,700. ■

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